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VOGUE

AMERICAN FRENCH BRITISH ITALIAN AUSTRALIAN NEW ZEALAND SOUTH AFRICAN

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PENN

COVER: Opening the year of the dress—the smasher dress, a razzle-dazzle of paillettes set in harlequin diamonds of colour. By Mollie Parnis. The smasher earrings: great ruby-red dollops rimmed in fake topaz and brilliants. By Mimi di N. These and the dress—seen again on page 107—at Saks Fifth Avenue. Dress: Halle Bros.; Gidding-Jenny; Neiman-Marcus. Lips razzle-dazzled with Revlon's Ultima II Frost Lip Glosser over Ming Pink 3. From the same source: a gloss of Color-silk for hair, called So Natural Black. Coiffure by Jean-Paul, House of Revlon.

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What makes a shy girl get Intimate?

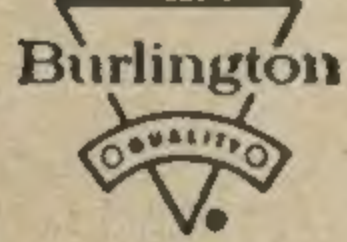
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is the swirl
of Galanos'
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BONWIT
TELLER



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Spring geometrics: our exclusive designed-in-Paris
shaping by LOUIS FERAUD—with demi-plastron
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pockets. Textured rayon-and-silk, in pimento,
Capri blue or nugget gold. 6-14 sizes, \$60.

Young Elite® Dresses.



VERY Saks Fifth Avenue

Golden bugle beads and crystals band our
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slender, lined shift. \$160. Dress Collections.



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Our cuddler is a short glacé, our cut-up is a middling glacé, both quite new and fancy French. And no more



dreadful cleaning tabs, for Kislavs, lined or unlined, are tubable in Kislav's Effervescent Glove Bath.

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Until today, you've had a half-finished face—even with all your makeup on! Now a new 'undercosmetic', developed by Revlon, changes the way makeup goes on—stays on. This silky, colorless liquid smoothes, evens, readies your skin for makeup. Suddenly any

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Pattullo-Jo Copeland

*creates a spring look
of total charm in a
late day suit of
Chardon Marché silk poplin
enhanced by a romantic
blouse of white
reëmbroidered Alençon lace
with a most flattering
neckline. Black or navy.*

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yank
at a girdle
again**



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stays
precisely
where
it belongs**



**'action insert' opens when you bend,
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'Concertina'* comes in more than a dozen styles—in firm power net, with extra long legs, and zipper closing—or, as shown, a sheath of lightest "Lycra". (Power Net Elastic: Nylon, Acetate, "Lycra" Spandex. Satin Elastic: Acetate, Cotton "Lycra" Spandex, Nylon.) Small to X-Large. 6.95 to 15.00. *Reg. U.S. Pat. Off. © 1966 by Maidenform, Inc., makers of bras, girdles, active sportswear. **This is the dream you can be-with**

*maidenform**

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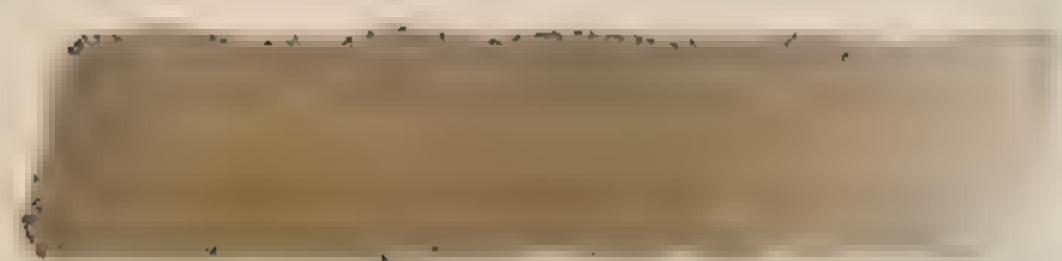
Revlon says: Big change (eyes-wise)

Deepened shadows with a pinch of spice (muted MUSHROOM, musky OLIVE, dusky SMOKE, pungent CURRY) plus the underbrow-pow of beige (or PINK!!)

This is the shape of eyes to come. Uncolors are out. Offcolors are in. A strange new cast of dusky, musky shadow shades (this-seasoned with spice!)...new underbrow 'Eyelights' in pink or beige...eyeliners subtly singed with smoke (plus a white one, just for openers!) It all shapes up to the 'Un-Shy Eye'. The look is killing (soft but thrilling). Our smoke signals say it's The Big Look For Eyes. Try it for size.



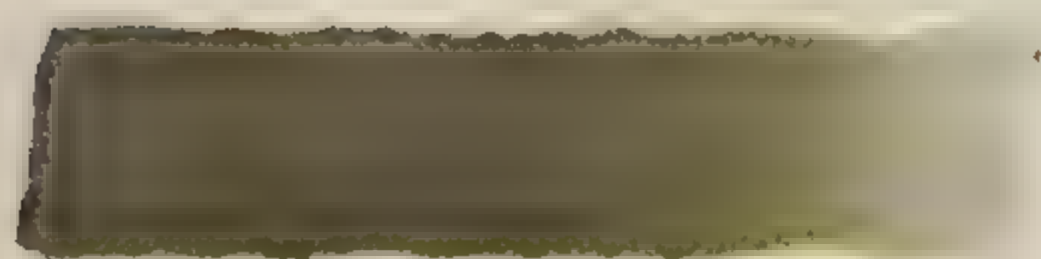
...the bold new 'UN-SHY EYE'



MUSHROOM



CURRY



OLIVE



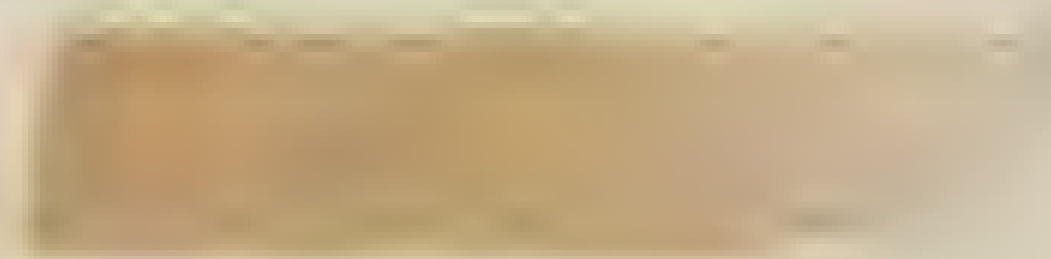
SOFTSMOKE

Newest fashion kick:

Underbrow 'Eyelights' in palest pastels (beige or pink!) to 'lift' a whole look—make eyes seem twice their size!



WHISPER PINK



WHISPER BEIGE



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malcolm starr

BY ELINOR SIMMONS



*Max Factor creates the unsurpassable look
of Girls who wear Glosses*



ASTRA-VUE SUN GLASSES BY DEBS

California Sun Glosses by Max Factor *(they're spectacular!)*



It's spring in California and the colors are growing wild! Now Max Factor makes them bloom . . . gives lips and nails the iridescent sparkle of sun on California surf. Slip on the new Sun Glosses today...you can't see Spring without them!

They're creamy! UltraLucent Creme Iridescent Lipsticks with matching Nail Satins, in sun-shimmered shades of Laguna Peach...Capistrano Pink...California Coral.

For that extra slick of Spring: Iridescent Barbary Gold, a gleaming lipstick over-gloss...and the double-dipped sparkle of Iridescent Top Gloss for your nails.

SHE'S WEARING LAGUNA PEACH.

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Paris, France



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All a-glitter in Jewelites, a dare-devil of a stocking.
Sheer and shimmery. Bright lights in muted neon: Pink. Green.
Yellow. Blue. And—for tripping the light fantastic
—naked heels! Who ever thought naughty stockings could be so nice?
Who but Hanes. And that's just a glimmering
of the other worldly-looking legs we've got in mind for you.

Great legs deserve

Hanes
Others need them.

Two great new looks only the genius of
way...you don't seem to have pores and

(1) For a dewy, moist look: liquid makeup formula (gives a delicate sheen without shine!)

Touch & Glow



**'Touch & Glow' can give you. Either
lines and shadows like other females!**

(2) For a misty-matte look: creme souffle formula (a fragile fluff of color-in-cream.)

by Revlon



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Shown above, the Continental sedan. Also available, America's only four-door convertible, and the new Continental coupé, broadening your invitation to ownership. For 1966, a new 462 cu. in. engine and a completely new transmission. New luxury options include automatic temperature control system, stereo tape/AM radio, and many others.

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OF BORIS PASTERNAK'S

"DOCTOR ZHIVAGO"

starring

Geraldine Chaplin

Julie Christie

Tom Courtenay

Alec Guinness

Siobhan McKenna

Ralph Richardson

Omar Sharif (as Zhivago)

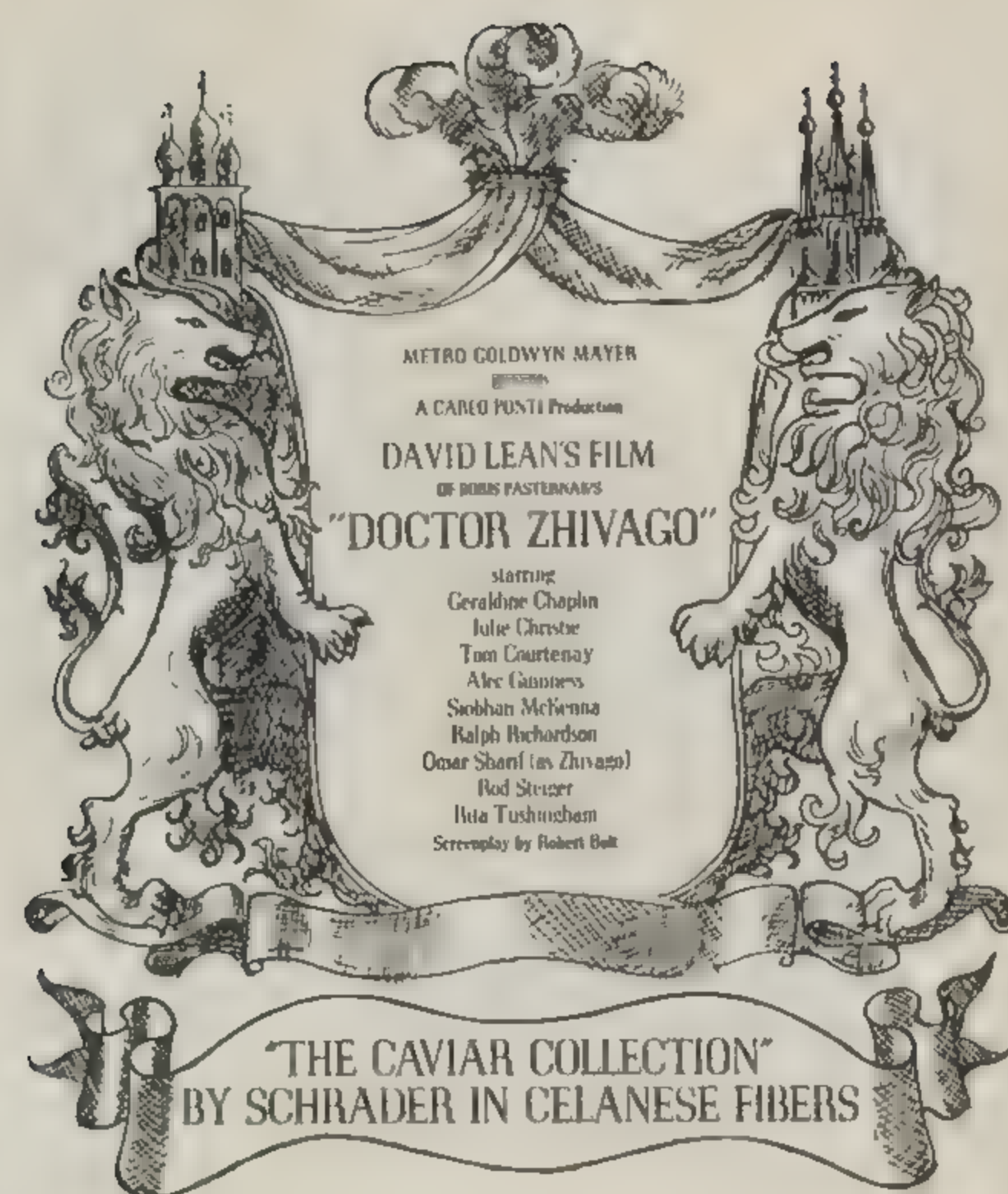
Rod Steiger

Rita Tushingham

Screenplay by Robert Bolt

"THE CAVIAR COLLECTION"
BY SCHRADER IN CELANESE FIBERS





The Caviar Collection: Spring Fashion Scenario by Schrader with Celanese Fibers Part I

Moscow in Czarist times: elegant, turbulent—this is the city totally recalled by M-G-M in "Dr. Zhivago". Schrader fashions for the great city scenes here and now: these crisp ensembles in fabrics with fibers by Celanese, to wear from the first thaw to the last of summer.

Reading from left to right:

Heroine costume: the notched-collar coat, heroically tailored; understudied by a lightly-shaped dress. In toast and white linen-like fabric with Celanese Arnel triacetate. 8-16. About \$100.

Suit script: The eased-skirt suit with a blouse of windowpane checks. In white-and-steel-grey linen-like checks made with Celanese Fortrel polyester. 8-16. About \$70. Both ensembles by Belle Saunders for Abe Schrader.

Zhivago jacket: precision-checked suit with Zhivago frog fastenings, eased skirt. In black-and-white dimensional piqué with Celanese Arnel. 6-16. About \$80.

Cardigan romance: the banded open-jacket costume with a soft white blouse. In toast and grey linen-like fabric with Celanese Arnel. 6-16. About \$80. Both ensembles by Mario Forte for M. S. Couture.

All hats by Emme.

Celanese® Arnel®

Fortrel® is a trademark of Fiber Industries, Inc.
Prices slightly higher on the West Coast.





The Caviar Collection: Spring Fashion Scenario by Schrader with Celanese Fibers Part II

With romance, opulence, misty colour, M-G-M's "Dr. Zhivago" recreates a vanished Russian era in nostalgic detail. Here, photographed against the rustic beauty of the Varykino summer house, romantic ideas for after-six clothes. Schrader and Celanese supply the fashion talents.

Reading from left to right:

Best actress: award for the self-buttoned two-piece dress that plays outstanding day and late-day roles. By Belle Saunders for Abe Schrader in pale blue crepe with Celanese Acetate. 6-16. About \$80.

Screen credit for double-knit: an after-six suit with sleeveless shell to star when the jacket's off. By Mario Forte for M. S. Couture in a soft blue matelassé double-knit of Celanese textured Fortrel polyester. 6-16. About \$110.

The limelight girl: wears a dress with a Cossack frog fastening borrowed from Dr. Zhivago's coat. By Mort Schrader in limelight green four-ply crepe with Celanese Acetate. 6-16. About \$70.

Caviar in the cast: the overblouse dress beaded with opulence, sleeved like a Russian gentleman's shirt. By Belle Saunders for Abe Schrader in golden four-ply crepe with Celanese Acetate. 6-16. About \$125.

Celanese®

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The Caviar Collection: Spring Fashion Scenario by Schrader with Celanese Fibers Part III

Magnificent Moscow rebuilt in Spain by M-G-M for "Dr. Zhivago" rises here behind the Schrader designs for an epic spring. The great fashion collaboration with Schrader: fabrics with Celanese fibers.

Reading from left to right:

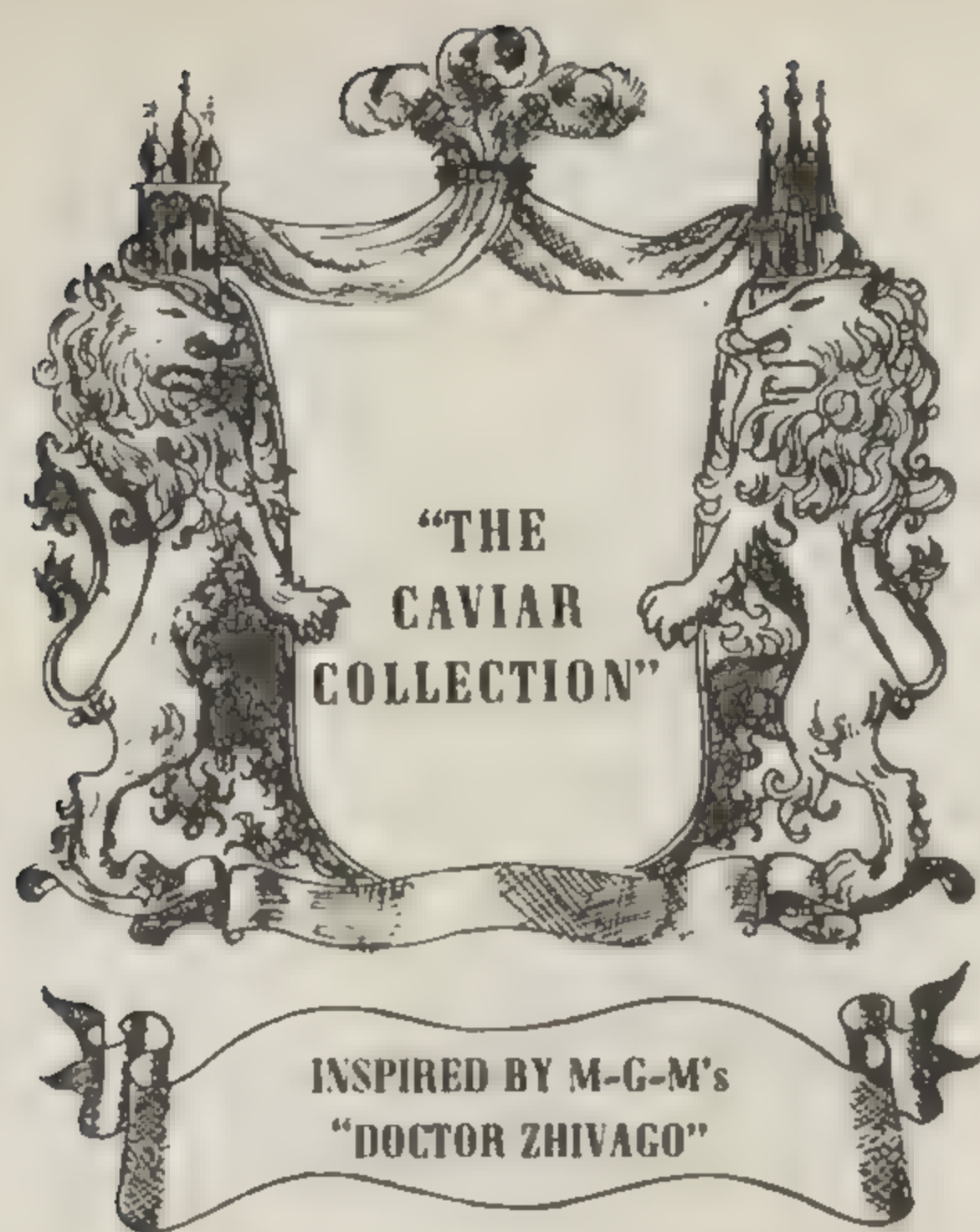
Dress for a close-up: collared to frame a lovely throat, skirted in a spray of pleats. In navy and white crepe with Celanese Arnel triacetate. 6-16. About \$55.

Sharp-focus dress: all in checks from raised neckline to widened hem; photogenically bow-tied. In navy-and-white houndstooth tweed with Celanese Acetate. 6-16. About \$40. Both dresses by Alan Donath for Stephan, Ltd.

Dress-and-jacket scene: a new collarless jacket tops a fresh pleated-skirt dress. By Belle Saunders for Abe Schrader in white linen-like fabric with Arnel triacetate and black crepe with Arnel. 6-16. About \$90.

Herringbone suit on-camera: cuffed-sleeve jacket costume with overblouse and eased skirt. By Mort Schrader in black-and-white quilted-look fabric with Celanese Arnel. 6-16. About \$90.

All hats by Emme.
Celanese® Arnel®
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VOGUE'S READY BEAUTY



$(CH_3)_2C:CH(CH_2)$, *et cetera*:
what all this means to a permanent wave

The capital letters and figures (and lots more like them above) add up to this: squalene, an unsaturated hydrocarbon from the liver oil of sharks and certain similar water babies. We celebrated squalene before, when Helene Curtis's biochemists came out with First Time, named to convey the news that at last this special oil with its natural affinity to the conditioning and rejuvenating of human hair had been trapped in a permanent-wave preparation. Now we are pleased to report that the Helene Curtis people have practised one-upmanship on themselves and have added to squalene (their trade name is Squalane) still another benevolent quality, an extra-control ingredient that endows each shaft of hair with additional resiliency, strength, and moisture barriers. You will recognize Control Plus Salon Wave, when your hairdresser whips it out in its pretty glass urn, by its *pousse-café* air. It's clear on the bottom—that's the wave lotion. A layer of pale blue next—that's Squalane. Then a royal-blue oil, that's the extra-control news. . . . Don't drink it—watch for it next permanent-wave time, especially if your hair is fine and flighty.



In an eggshell: dazzle

Hatched—as witness above—an iridescent mother-of-pearl *parfait* that sheds light, and the highest of light, on every region of the face that needs a little help. To shine up cheekbones, for instance, the higher to make them rise. To put a gleam over the eyes and, under same, to be a gay deceiver. To go any place on a face that wants to see the light, including glossing over lipstick, where it seems not only to youthify a mouth but to improve the smoothness of a lipstick job. In a wee crystal eggshell, it is Givenchy's Egg White and it comes, if beseeched, with Givenchy's enchanting golden bamboo lip brush, which just happens to be why that's in the picture, too. At all the Saks Fifth Avenues.



**Van Raalte's leather look
always deserves a hand.**

Leather's look and feel in all nylon*. From \$3.00. At fine stores everywhere.

*DuPont nylon

Van Raalte
because you love nice things.



**Please don't break up Grand-Aunt Jennie's
dresser set by borrowing her button hook.
You won't need it.**

Put that button hook back, next to her
monogrammed silver brush. In this charming
modern-day pump the shoe button is
pure decoration. There are some other
very 1966 things about this shoe that would
flabbergast dear old Aunt Jen.
Such as the fact that its shining surface
is easy care, wipe-and-wear. And that it will
resist weather, repel water, stay soft and
supple and shapely. The reason for
these space-age benefits? This shining shoe
is created of CORFAM*, the breathable
new shoe upper material from Du Pont.

Roger Vivier one-button pump in shining

CORFAM®



Better Things for Better Living... *through Chemistry*

This Roger Vivier shoe, about \$36.00, exclusively at all Saks Fifth Avenue stores.

Gold on gold: patterns of the Orient

By Tony Duquette

EDITOR'S NOTE: *Tony Duquette, imaginative California decorator and stage designer with a talent for collecting and blending bizarre objects, wrote down these impressions on his recent trip through Taiwan, Hong Kong, Macao, Thailand, and Japan.*

Taipei, Taiwan. The treasures of the new museum of Nationalist China are so numerous the exhibits could be changed every three months for the rest of our lives. Early bronzes, jades, porcelains. The picture scrolls of an emperor's procession and palace gardens are as gripping as an adventure film. . . . The ruined Ling gardens and mansion are perhaps the nearest thing to seeing old China. Why they are not being saved and restored by the Nationalist Government is hard to understand. The place is inhabited now by Chinese refugees. Everywhere one looks there is a watching face through a trellis, a torn blind, or a broken wall. The courtyard surrounded with peeling pillars of red, enormous, tortured old trees and crumbling huts like wasps' nests, torn laundry hanging everywhere—this instead of princes in brocaded robes.

Through gates with carved butterfly or bat openings I saw children playing near and far away as in a Cartier-Bresson photograph. In its ruin this garden is still fabulous, though the inhabitants are destroying the trees for firewood, destroying doors and gates to make lean-tos to live in. It has the desolation and horror of lost beauty, of the Desert de Retz in the forest outside of Paris, or of Bomarzo in Italy.

Hong Kong. I like cities of the sea: Venice, Copenhagen, San Francisco—the feeling of people from distant places pouring into a port. I felt Hong Kong's beauty most on our return from Macao in the evening, when every different kind of light shone in the windows of the thin, tall buildings—warm electric lights, cold fluorescent lights—the façades of buildings shimmering like mother-of-pearl and seeming to rise from the sea. . . . At the Mandarin Hotel, the chocolate-mint soufflé, almost the best of all. . . . Watching the Chinese exercise every morning on the rooftops across from our hotel room. The exercises are choreographed and the descriptive names of each different one poetic.

Macao. From Hong Kong by very fast hydrofoil to Macao, a city now that must be a little like Hong Kong before its growth. Every window has a small cage with a bird singing. . . . A funeral suddenly on the scene: rickshaw after rickshaw, bicycle after bicycle carrying gloriously artificial floral wreaths. At intervals, lethargic bands with each musician seemingly improvising.

A spectacular Macao sight, the façade of the ruin of São Paulo's seventeenth-century cathedral. Pure Aldo Pagliacci. This cathedral was supposedly burned to light the city and protect it from looting after a fearful typhoon. . . . In the surrounding sea, Chinese junks with great patched sails like a Franz Kline abstraction.

Bangkok, Thailand. When I saw Bangkok's pagodas—gold, Gold, GOLD! Pagodas of glass flowers . . . pagodas of mirrors . . . pagodas of mosaics . . . pagodas of china plates . . . pagodas of porcelain tiles . . . for once I felt there were enough. Monks in saffron and coral and orange and yellow robes, with their umbrellas of saffron and coral and orange and yellow. Enormous temples and small temples; great barges and small, (Continued on page 43)

**If you're a brunette
blush like one™**



Clairol
introduces the very first
brush-on complexion color
for brunettes only

New Clairol Soft-Blush™ For Brunettes brings on a soft rose and butterscotch glow. Subtle. Soft. And socko! It's perfectly brunette. Perfectly natural. Because it's blended to light up your complexion with a warmth of young color to give you the vivacious look brunettes are famous for. Turn on the most beautiful look ever. The one made just for you.

Clairol Soft-Blush Brush-on complexion color



Clairol Soft-Blush contains two blush finishes: A soft, matte blush, plus a shimmery opaline. Compact alone \$2.50. Brush alone \$1.00.

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lives in
DACRON®



SLEEPWEAR SHOWN: 65% DACRON* POLYESTER, 35% COTTON.

Billowing batiste, freshness itself—in DACRON. By Saramae.

Tender is the light and lilting mood of this peignoir and gown. Frothy in texture, abounding in beauty. And crisp for the keeping. For it is batiste with "Dacron". In white with pink or blue ribboning. Gown, about \$9. Peignoir, about \$15. At Lord & Taylor

& Branches, New York. Hochschild, Kohn, Baltimore; Carson Pirie Scott, Chicago; L. S. Ayres & Co., Indianapolis; Bullock's Downtown, Lakewood, Pasadena, Santa Ana, Westwood, Los Angeles.

*Du Pont's registered trademark. Du Pont makes fibers, not the fabric or sleepwear shown.



Better Things for Better Living . . . through Chemistry

The year of the dress

*The short evening dress in
organdie and chiffon*



In the freshness of navy and white, a delicious three-piece dress for dancing. Sleeveless white organdie blouse bow-tied in navy-blue satin, matching cardigan with long full sleeves, and a short slim-falling skirt of navy-blue chiffon that flutters and ripples when it moves.

By Kasper for Joan Leslie, of silk. About \$125.

At Bloomingdale's; Gus Mayer.

Apex Art earrings. Coiffure by Ingrid of Kenneth.

**If you're a redhead
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for redheads only

New Clairol Soft-Blush™ For Redheads is the special kind of fragile blush you'd expect from redheads. More of a bud than a bloom. It was blended to give you a soft, natural cream of peach glow—perfect for your delicate redhead kind of complexion. Turn on the most beautiful glow ever. The one made just for you.

Clairol Soft-Blush Brush-on complexion color



Clairol Soft-Blush contains two blush finishes: A soft, matte blush, plus a shimmery opaline. Compact alone \$2.50. Brush alone \$1.00.



There is only one Arnel.

**It's Celanese way to make
jersey travel with ease.**

You get lots of fashion drama in this dashing jersey print. Especially easy to like because it's washable Arnel. **Leslie Fay's** cool new sensation for travel or town, with stand-up cowl-neck top and soft flowing skirt. Wrinkle-free, packable. In Joyce's jersey of 100% Arnel triacetate. Taupe, blue or green print. Sizes 8-16. About \$26. At Lord & Taylor, New York; Famous-Barr, St. Louis; Marshall Field & Company, Chicago; Robinson's, Los Angeles; Woodward & Lothrop, Washington, D. C.

CELANESE ARNEL
A CONTEMPORARY FASHION FIBER

Patterns of the Orient

(Continued from page 39)

small, thin canoes; beautiful natives in simple faded colours, beautiful natives in glittering jewelled crowns. There were no signs on anything, nothing to spoil the canals along which, as in Venice, there are no gas stations. But going by on a faded sulphur-yellow barge, we saw gasoline cans painted a beautiful malachite green for motorboats. . . . The steps from a boat deck striped in acid orange in contrast to the robin's-egg blue of the building. A girl in a faded pink top with a sarong of checked indigo and bamboo green. . . . Little spirit houses in front of every house or hut. Each spirit has a room of its own.

Silks, porcelains, brocades, embroideries, ivories, jades, jewels, all the words that have painted pictures for me came true in Bangkok. . . . At the Temple of the Emerald Buddha, a small emerald Buddha has his costume changed each season. His valet is the King of Thailand, who climbs a steep, jewelled ladder behind the altar and puts the different coats, jewels, and crowns on the statue. The power of this Buddha is so important that whenever Thais leave the country, they go to say good-bye, and returning, go to say hello. . . . The great reclining Buddha at the Wat Po has his teachings written in mother-of-pearl on the soles of his feet. There weren't enough teachings to cover his toes completely, so the swirls of his toe prints are also of mother-of-pearl.

In the palace grounds, as we admired the golden harpies on their clawed feet, a great black crow screamed from the ledge of a shimmering gold pagoda. It reminded me of a leafless persimmon tree in the countryside outside of Kyoto, bare-branched except for glowing orange fruit and seven sharp black crows.

Nikko, Japan. Kegon Waterfall—the spot for lovers to commit suicide. The view is marvellous, but the crowds are so heavy that it must be difficult to get close enough to the edge to jump. Surrounding the entrances, a fair with booths with hot pots of cooked-on-the-spot foods. Among the peddlers, an artist who drew a dragon with one weaving stroke of his brush. (It seemed awful at the time, but now it's the only thing I want.) . . . At a charming inn, Kanaya, by Lake Chuzenji, we had trout for lunch and pumpkin soup.

Kyoto, Japan. At the Gion corner, a lady puppet climbs a tower in the snow to warn her lover of impending danger. . . . The Bel-Ami nightclub, Western with a swinging band and wild singers. Geishas with little white faces doing the frug, watusi, swim. . . . Kyoto still has the feeling of being an old city. In the museum, a collection of screens portrays the Kyoto life of past centuries painted in both the subtlest and most brilliant colours. . . . The Nijo Castle: walls of painted tigers, "nightingale" floors that squeaked intentionally in order to let people know that someone was coming. Curved, woven bamboo trellis at the base of the palace protected the palace from small animals. . . . The Greek choruses of Japanese school-children look like inverted exclamation marks: black middy suits, black hair. . . . In the Temple of the Thousand and One Buddhas, an endless line of gleaming idols, each with a different face. You peer into all of them until you find a sympathetic one to pray to. A tourist pulled my sleeve and said, "Say, what do they do with these when they're not in storage?"

Takamatsu, Japan. By steamer across the Inland Sea to Takamatsu, a ravishing trip . . . islands pointing out of the water, the small "Japanese print" boats, the fishermen, the nets.

In Takamatsu, booths where miniature temples and shrines are made, and all the accessories that go with them: golden tassels, lacquer stands, gold porcelain cups. In one shop, picked up the traditional blue-and-white cotton to use as table linen and wall coverings. Here, a blue-and-white rug about six by eight feet for four dollars.

**If you're a blonde
blush like one™**



Clairol
introduces the very first
brush-on complexion color
for blondes only

New Clairol Soft-Blush™ For Blondes was blended to give you the most naturally beautiful blush of color since your first kiss. It's a delicate pink and honey that turns on your blonde highlights and makes any blonde look blonder. A brunette simply couldn't get away with it. It's too fragile. Too blonde. Brush on the most beautiful blush ever. The one made just for you.

Clairol Soft-Blush Brush-on complexion color



Clairol Soft-Blush contains two blush finishes: A soft, matte blush, plus a shimmery opaline. Compact alone \$2.50. Brush alone \$1.00.

Justin
McCarty



With a fashion eye on Easter, Justin McCarty designs a charming three piece suit with a brand new cutaway jacket design. A point to remember, in a Justin McCarty suit, the blouse is a most important fashion in its own right. Here, tucks and color embroidery make it a perfect companion. Rayon and Silk. Colors: Navy, black, aqua, khaki. Sizes 8 to 18. About \$55

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BEAUTY CHECKOUT

March 1

*When the
story
of your life
comes in
handy*

On our first visit to a new ophthalmologist the other day, we noticed the mutual boredom that ensued as we told him what had happened to us since we were born and he wrote all the dreary facts down. We had recited much the same things in the past, in connection with either us or our children, to various dermatologists, dental surgeons, school doctors, company physical examiners, psychiatrists, interns and reception clerks in hospitals, physicians in foreign countries and in other states of the fifty United ones when we took ill on the road. A chore for everyone concerned, with results almost guaranteed inaccurate, due to the unreliability of memory—especially on matters one would rather forget. . . . What we're up to here is the celebration of a philanthropic service that proposes to do away with this health hazard. The Medical Passport Foundation, a non-profit, educational group, now provides probing, standardized forms to be filled out by the individual, his physician(s), and any hospitals he has stopped by. They are to be carried wherever one goes, including right up the street on an impromptu medical excursion. The benefits are obvious in the case of an individual; not so obvious to the layman, but equally potent, in the line of medical research. A child's "passport" may, for instance, trace the child's history—even prenatal history; perhaps offer clues to behaviour patterns, mental retardation, susceptibility and resistance to such ailments as cancer. . . . The modest cost of the documents, plus further information, can be obtained by the lay public, as well as physicians, by writing Medical Passport Foundation, 35 East 69th St., New York City 10021. Request *Questions and Answers*, their all-telling brochure. . . .

*The
non
me-too's*

It's easy enough to find, and make an arm-long list of, the beauty goodies which everyone who makes cosmetics is making—and which, presumably, everyone who uses cosmetics likes to use. On the other hand, it's not so easy to round up items of what we'll call the opposite sect, things practically no one makes. But there are some. For instance. Almost no one makes fake eyelashes over whose sweep is scattered honest-to-carat diamonds. But someone called Erida does, and Neiman-Marcus is accepting orders for same; has already put through two such orders. (Next question: which insurance company under what brand of policy will cover fake eyelashes with real diamonds? There is this practical note. Unlike underprivileged or will-o'-the-wisp lashes, those weighted with diamonds won't tend to blow away at the hint of a breeze.) . . . Almost no one would think a lip gloss could do a little side-job of sweetening the breath. But evidently a product labelled "Smile" thinks that's a dandy idea. A semi-transparent gloss stick with a distinct anise flavour, it can be touched to the tongue to freshen the mouth. Neutrogena issues this. . . . Same corps de beauté thinks someone ought to put out a facecloth-size loofah, softer in approach than the usual loofah, pre-loaded with the kindly cleansing action of Neutrogena soap. Named "Neutrogenie," it will reach your bath somewhere away from home; tests for its likability are being conducted in hotels and motels. . . . Practically no one thinks loose face powder is a thing women want to carry around with them in any great quantity. Evelyn Marshall begs to differ. She does so with a plastic powder box whose workings involve a slow-release action for loose powder—the basement of the box is where the powder is stored. Although the idea is not unheard of, it isn't easy to locate. Excepting at Miss Marshall's installations at several of the Saks Fifth Avenues. . . . And then, almost no one likes to believe that a long-time user of sophisticated treatment creams could possibly have troubled skin. But a newly imported group of cosmetics entitled Jean d'Avèze (France is their origin) includes a rich-looking night cream, Jouvacnet, which, although it doesn't go out of its way to make claims on its label, is high on the word-of-mouth exchange. Rating by latter: excellent skin clarifier. First shop in the U.S. to carry on over the Jean d'Avèze matters: Bullock's-Wilshire in Los Angeles. . . .



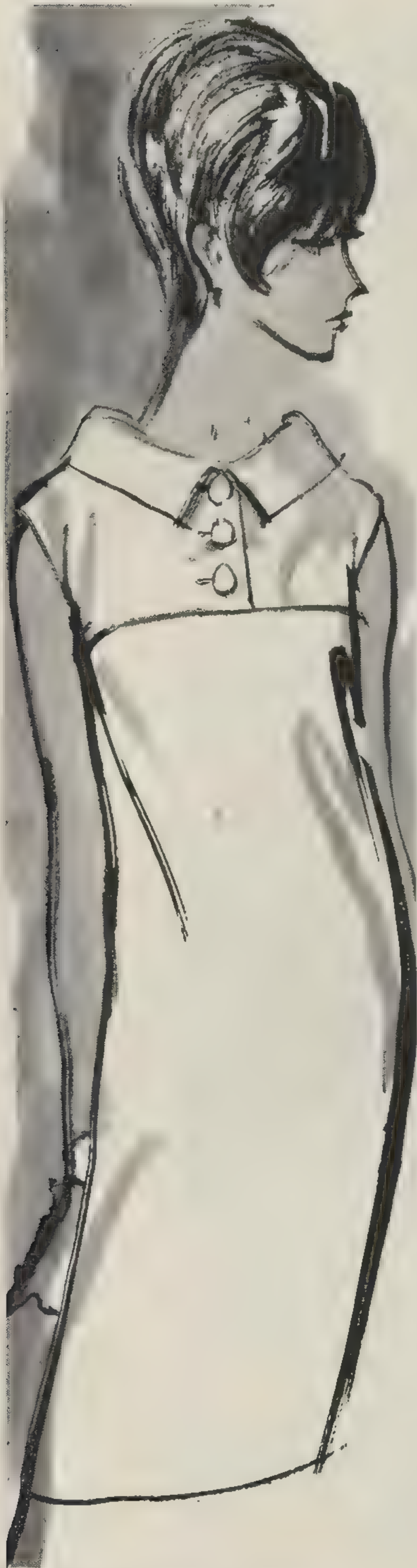
In 1933

we introduced this moisturizing formula, this jar, this label. Revenescence became, and still is, the biggest selling cream of its type in the world. Let the fish oils, chicken embryos, steer bloods, plankton come and go. Let the hormones promise the world. Some things are too good to tamper with. From 4.00 to 45.00.

Charles of the Ritz

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ORIGINALS

530 SEVENTH AVENUE
NEW YORK



Columnar Crepe...

A fluid line of four ply silk crepe drops from a yoked bodice. Self-sashing is optional.

*eggshell... ice blue... black
About \$90.00*

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VOGUE'S READY BEAUTY



Firm offer for skin that's no longer a baby

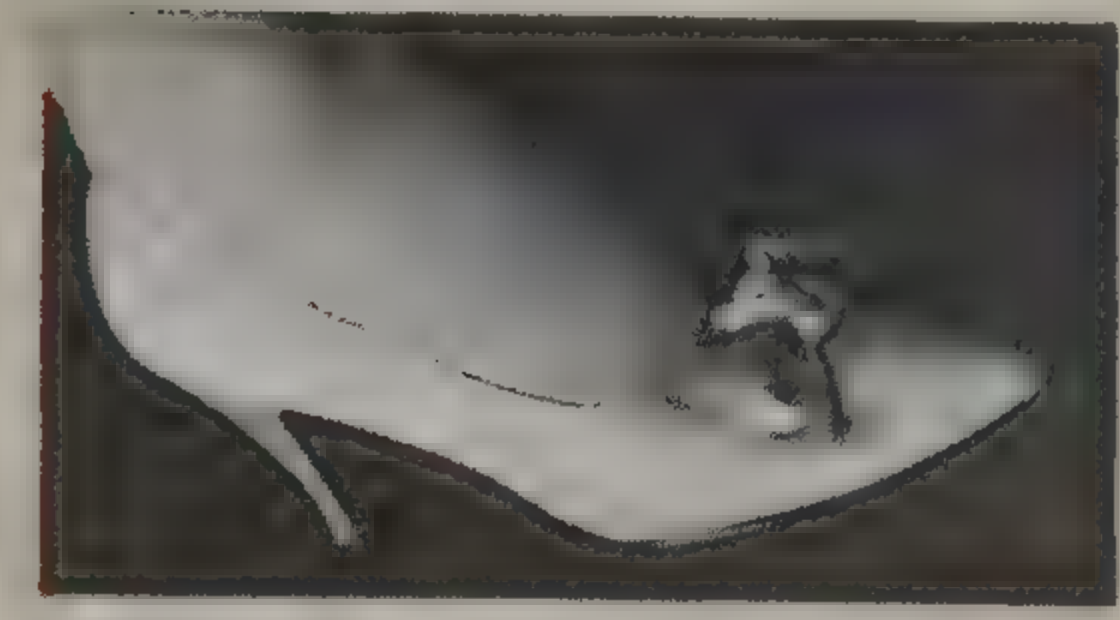
Devotees of a certain firming cream (and in that group is an astonishing number of women in their third decade-on-up, plus, for that matter, quite a few men) will be moved to learn that this formula and its cleansing compatriot have become fellow travellers in a slick black patent-leather carrier. The case holds a five-to-six-week supply of Irma Shorell's Formula M₇ and going along for the ride are containers of her unusual Formula for Cleansing that will presumably keep one's face and hands clean for twenty days. . . . Lest you haven't caught up with the story of Formula M₇, we are here to tell you that this rosy-gold cream is the much-appreciated development of a plastic surgeon (Irma Shorell's father, should you be interested in genealogy) who prescribed it for those patients of his whom he didn't feel were in immediate need of facial reconstruction, just a firm-up program. Shorell's Formula for Cleansing came along later to complement M₇. Neither a cleansing cream nor a soap, it is rather a sort of face wash, a liquid that gets mixed with water by the user. Agreeable to all skins and famously good for sensitive ones, it contains nothing that induces tautness, does contain ingredients that helped make the fine name of M₇. . . . *Timing note:* We are told the black case and its gratuitous supply of cleanser will not be around forever. At Neiman-Marcus; I. Magnin.

Hair drying that makes perfume go to your head


Comes a new portable beauty salon, this time with an aromatic dividend: it perfumes the hair as it dries it. Into a pale-blue carrying case, so lightweight it could be an affable travelling companion, are packed the following. A big-bonnet hair dryer, complete with temperature control, four speeds of heat, and an enchantingly quiet attitude about its job. A power-driven manicure set with all necessary paraphernalia—fine and coarse emery wheels, nail buffer, nail brush. A nail-polish dryer. And this little perfuming hole, into which you funnel your favoured flavour, which then mingles with the centrifugally-blown heat to make hair-drying quite an exotic experience. The name to look for is Universal, the maker is General Electric, a company which also thought to put a mirror in the lid, so that one can do a face while GE gets your hair ready for the combout. You supply the makeup.



LaScala Sterling.
Splendido.
Brilliant.
Rich silver.
Finely pierced.
Only Gorham would
attempt it. \$37.75*
the four piece setting.
About the price of a
pair of Italian shoes.
And you never have
to half-sole our silver.



You're entitled to enjoy Gorham Sterling.

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*Price (plus applicable taxes) subject to change without notice.





NEWS IN THE AIR— THE FRAGRANCE THAT MAKES ITSELF AT-HOME

Estée Lauder's very own personal masterpiece—Youth-Dew fragrance—is what she brings home to you here, in an innovational series of preparations for about-the-house. Youth-Dew, which began its career in the home as a bath scent and made its presence felt throughout Estée Lauder's cosmetic and fragrance collections, now comes full circle. Estée Lauder brings Youth-Dew back home, to dispense the same kind of charm, warmth and allure-in-the-air for an elegant house that it does for the elegant woman who lives in it.

Youth-Dew Fragrance for the home—

SCENTED CANDLELIGHT, 10.00

SCENTED LINGERIE DISCS, 5.00

ROOM AND CLOSET SPRAY, 3.75

DRAWER LINING PAPER, 6.50

Estée Lauder

A new kind of stocking
that fits your leg like make-up fits your face.
It's made of CANTRECE[®]
the new kind of fiber by Du Pont.
Fits like stretch, flatters like mad.
Try a pair today.



STOCKING SHOWN IS ILLUSTRATIVE

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BETTER THINGS FOR BETTER LIVING
...THROUGH CHEMISTRY



Richly napped Corfam[®] adds its beauty to the Naturalizer Walk

with this wonderfully care free, open shoe

Now you can take that verry Naturalizer Walk in beautiful Corfam. Its elegantly napped finish is one that rain can't ruin. Resists scuffing. Cleans up with the dab of a damp cloth. Always looks good. Always feels good. In several colors; also shining black. Naturalizer shoes are priced from \$12 to \$18. Brown Shoe Company, St. Louis.

CORFAM IS DUPONT'S REGISTERED TRADEMARK FOR IT'S MAN-MADE POROMERIC UPPER MATERIAL

Naturalizer[®]
The shoe with the beautiful fit





Turn your back on gray...

and
all
these
hair
problems:

Q Will it hide gray naturally?

A That's Technique's big talent—it's always natural looking. Because Technique doesn't change your hair color—just makes it prettier. Never looks tinted—even when covering gray.

Q Weather-beaten hair?

A Technique Color-Tone is the one and only Color Conditioner. It brings back the softness that time and weather have taken away. Your hair even feels healthier... fresh, young again.

Q Dull, faded hair?

A Here's where Technique shines. Gray strands or not, Technique brings out the best in your own natural hair color. Makes it livelier... full of highlights. Your hair comes to life.

Q What about rub-off?

A Not a chance with Technique. The Color-Conditioning action works deep into your hair where rinses can't reach. So it can't streak or rub off. Lasts longer than any rinse or color lotion.

Q Touch-ups?

A Not with Technique. There's no drastic color change or bleaching, so you'll never see a dye line. You refresh Technique only when you want—not because you have to. No upkeep worries with Technique.

Q Is it easy?

A Couldn't be simpler. Just choose a Technique shade close to your own. Shampoo in. Wait 15 minutes. That's it! No worry if you leave it on longer. It shuts itself off automatically. 2.00 plus tax. Shulton, Technique Division.

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COLOR-TONE

Easy does it with Technique...

THE
COLOR
CONDITIONER



There is only one Arnel.

It's Celanese way to keep a special spring suit fresh.

This is the glowing suit that turns on Spring. All the more refreshing, thanks to wrinkle-free Arnel. **Handmacher's** suit with stand-away mandarin collar, trumpet sleeves, slim skirt. In Earl Loom's shantung-like blend of Arnel triacetate and rayon. In blue, beige, green. 6-16. About \$35. At B. Altman & Co., New York; Famous-Barr, St. Louis; Hudson's, Detroit; Jelleff's, Washington, D. C.; Robinson's, Los Angeles.

CELANESE® ARNEL®
A CONTEMPORARY FASHION FIBER

VEIL YOUR LEGS IN GEISHA WHITES



The Orient is in...white is in. Hummingbird creates a collection of Geisha white stockings in pale hints of white to whiter to whitest. In textured and skin-sheer stockings in delicate-as-a-blossom beige, tan, grey, pink, peach...and in delightfully mysterious textures from lace-like to honeycomb...Sayonara. Available at the finest stores throughout the country. Chadbourn Gotham Sales Corporation, 401 Fifth Avenue, New York, N.Y. 10016, A Division of Chadbourn Gotham, Inc.

Hummingbird[®]
STOCKINGS

Any woman who can cook a seafood mousse can understand the tuned car. (And knows how to get one.)

Just because tuning is so dear to our hearts, is that any sign it's too technical for you? No indeed.

Tuning a car, you see, isn't all that much different from cooking up a special dish. Like our seafood mousse, the recipe for which will be along shortly. You use sole and crabmeat and lobster; we use ride and handling and styling and performance.

About the only difference, really, is that we have a lot more help than you do. We have a huge staff of people making sure things work right on a Buick. Which is why you can be so confident in a Buick. (Do you know of a car with a better reputation than Buick's? At any price?) We have huge factories building Buicks, which is why we can build so many models.

So tuning isn't really mysterious: it's just the blending of all the ingredients that make a car a car. And the addition of some extra touches, like seat belts and padded dash and back-up lights, that make your driving more serene.

At any rate, here's that recipe we promised you:

SEAFOOD MOUSSE

1 pound filet of sole	3 egg whites
1/4 pound flaked crab meat	1/2 cup old brandy
1/4 pound cooked lobster meat	1 teaspoon salt
1/4 pound shrimp, cooked and cleaned	1/4 teaspoon powdered thyme
2 small black truffles	1/8 teaspoon white pepper
	Cayenne pepper to taste
	1 1/2 cups very cold heavy cream



BUICK MOTOR DIVISION.

PHOTO BY MIKE CUESTA.

Cover the filet of sole with about 3/4 cup boiling water and poach 2 or 3 minutes. Drain and cool before using. Put fish, shellfish, truffles and egg whites in blender container (about 1/3 at a time if container is a small one), blend until mixture is smooth and creamy. Turn fish mixture into a chilled bowl, add brandy and seasonings, stir until thoroughly blended. Add the chilled cream in a slow stream, stirring slowly but continuously until

all the cream is mixed in. Continue to stir at a slightly increased speed for a few seconds until mixture is very thick, creamy and smooth. Taste and add additional seasonings to taste. Turn the fish mixture into a buttered ring mold and set in a pan filled with a few inches of hot water. Bake in a moderate oven, 350°, about 35 minutes, or until top is just firm to the touch. Turn out and serve hot with lobster sauce. Makes 6 servings.

LOBSTER SAUCE

3 tablespoons butter	Juice 1/2 lemon
3 tablespoons flour	1 egg yolk
1 cup lobster broth*	1 cup cooked diced lobster meat
1 cup light cream	Seasoning to taste
	1/4 cup dry sherry

Melt the butter over low heat, do not allow it to brown. Add the flour and stir over low heat for a minute or two. Add broth and light cream, stir and cook until thickened and smooth. Mix in lemon juice and egg yolk beaten together. When sauce is thoroughly blended and very smooth and thick, add diced lobster meat. Taste and season to taste with salt, pepper, a dash cayenne pepper, and other desired seasonings. Keep hot over hot water, add the sherry just before serving. Makes about 3 1/2 cups sauce.

*To make lobster broth . . . Crack or crush pieces of shell left from lobster used in mousse. Put in a small saucepan with 1 1/2 cups water, a small white onion, 2 cloves and a pinch of seasoned salt. Bring to a boil, reduce heat and simmer 15 minutes. Strain liquid into a measuring cup. If necessary, add water to make 1 cup broth.

One more thing: if you still don't understand the inner workings of the tuned car, remember this. Your husband probably couldn't make a seafood mousse to save his soul.

But he surely would enjoy one. Maybe enough to listen more sympathetically to your need for a car of your own.

1966 Buick. The tuned car.



behind every **OLGA®** there really is an Olga

...who designs to make you look and feel **SUDDENLY SLIM®** with inner stretch lace panels to trim you smoothly, comfortably. Olga's own Sheer Magic® power Lycra* works wonders to shape your figure, compliment your clothes. Shown: Suddenly Slim style 540, in classic and fashion shades, S-M-L-XL, 15.00. Style 323, the Young Secret® weightless, underwire bra of nylon lace, in coordinated colors, from 6.00. By Olga, first lady of under-fashions. For store nearest you and free figure booklet, write Olga, Dept. V-36, P.O. Box 4284, Van Nuys, Calif. *power net of nylon and spandex with nylon front panel

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Back in 14th century England, every silversmith had a hallmark to identify his work. When he put that mark on a piece of silver, he put his reputation in his customer's hands.

That's too good an idea to leave in the dark ages.

So: even though hallmarks are no longer required by law, we've decided to start using one as you see it here. For International Sterling, International Stainless and International DeepSilver.

Just what does the "IS" hallmark stand for?

Many things. The measured weight of a fork. The depth of a pattern. The solid silver inlays that go into our DeepSilver. The expertise of Frank Loin, the buffer who gives our sterling its soft, rich glow.

In short, the "IS" hallmark stands for quality. The kind that comes from being just a little bit fussier. For your sake.

Want to see what we're talking about? For our free full-color pattern brochure, write The International Silver Company, Meriden, Connecticut.

We guarantee it'll give you some lovely ideas.

The International Silver Company





Foolproof!

Smudgeproof!

Waterproof!

Shockproof!

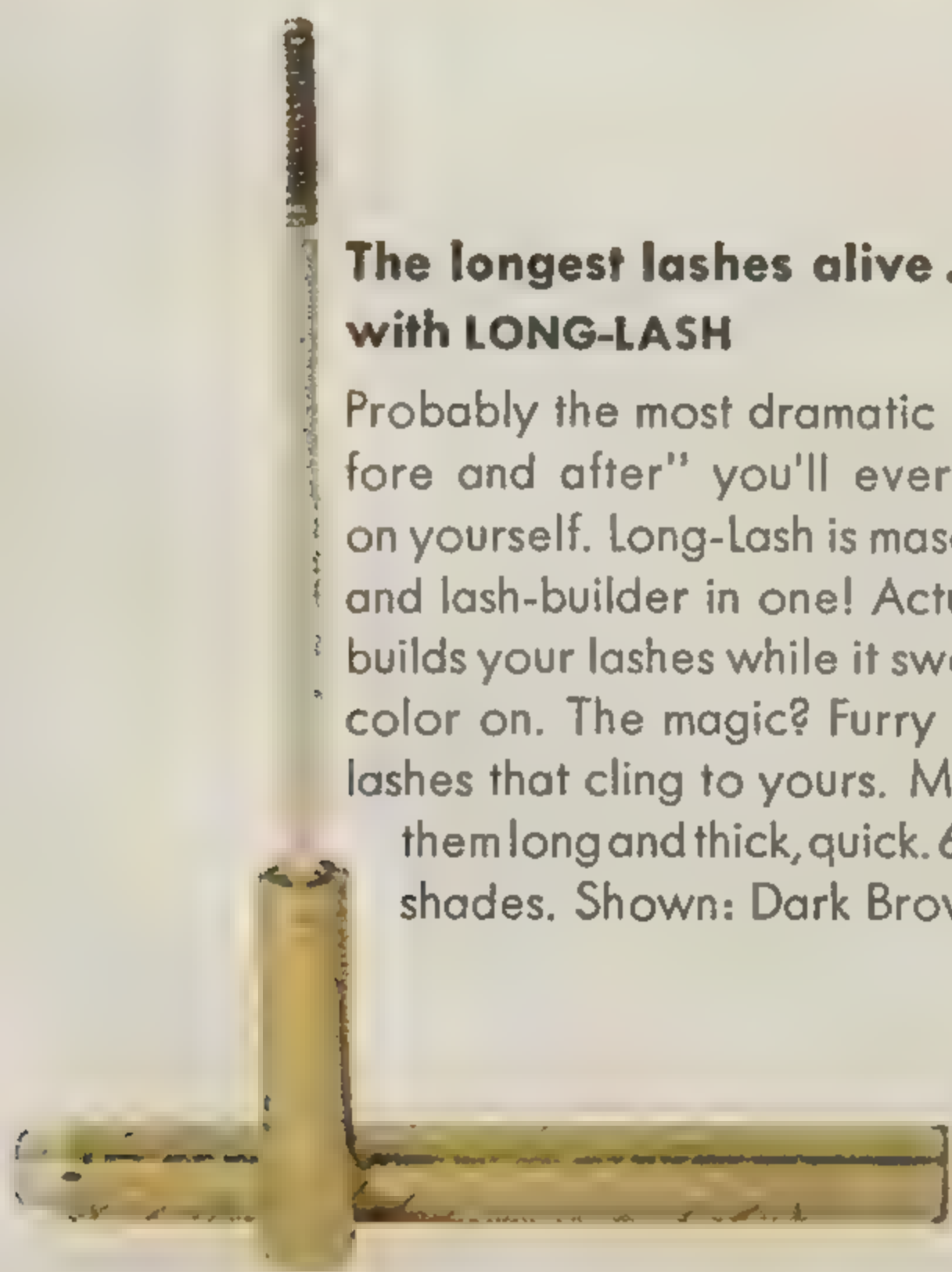
Eye Make-up for

Designing Eyes by Helena Rubinstein

© 1966, Helena Rubinstein, Inc

The longest lashes alive... with LONG-LASH

Probably the most dramatic "before and after" you'll ever see on yourself. Long-Lash is mascara and lash-builder in one! Actually builds your lashes while it sweeps color on. The magic? Furry little lashes that cling to yours. Makes them long and thick, quick. 6 lush shades. Shown: Dark Brown.



Tender is the look... with FASHION MATTE EYE SHADOW

Our exclusive sponge-tip applicator catches up exactly the right amount of color and puts your shadow right where you want it. (Use two shades as easily as one!) 7 Tender shades. Pictured: Tender Perle and Tender Green.



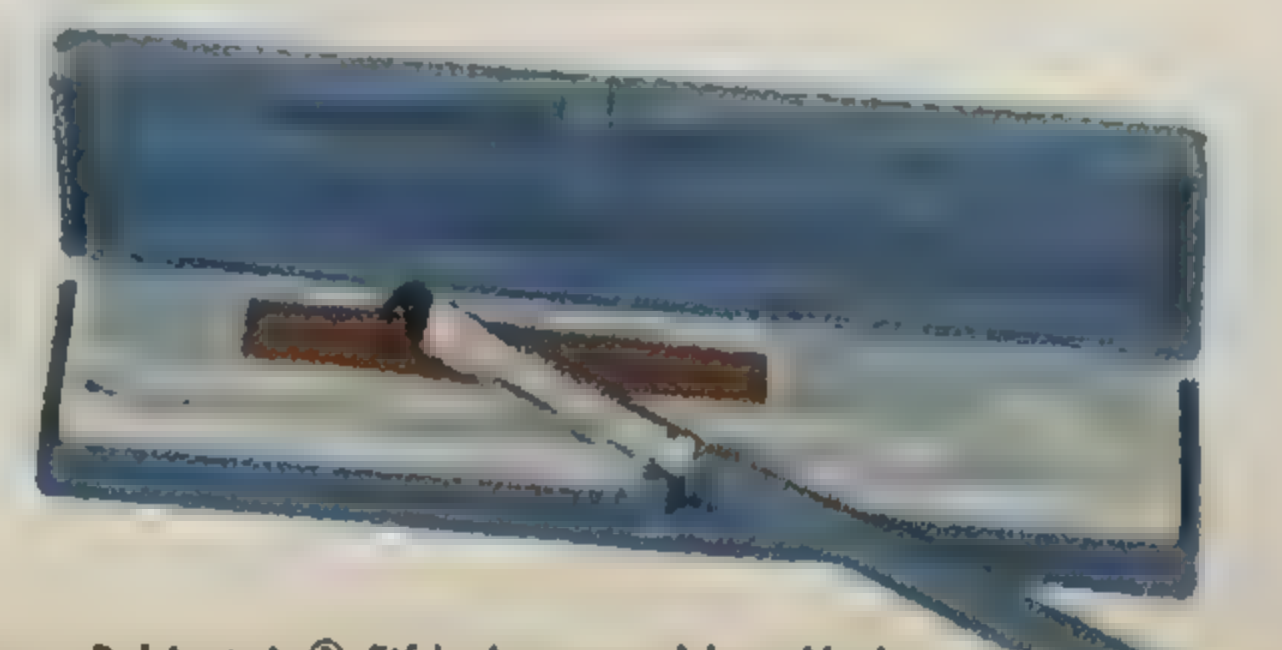
Drama made easy... with FASHION CAKE EYELINER

Girls in the know accentuate the shape of their eyes with Fashion Cake Eyeliner. With a brush, water and minimum skill, you too, can draw the line! 5 shades that go on smoothly, stay put beautifully. Pictured: Brown.



Up to your eyebrows in beauty... with FASHION BROW

The knack of perfect brows is right in this special brush, and remarkable powder cake. It's all so natural no one knows where your own brow ends and Fashion Brow begins. In 6 shades for browsing. Pictured here: Dark Brown.



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BERT STERN

a new neutral has happened: Moonlight! Our new, color-from-the-skin-out glamour glimmer. Moonlight turns fair skins snowier, suntans sultrier, and positively glows with clothes.

In our sheer Power Mist: Little Whim bra, \$5; Fashion Kicks pantie girdle appliquéd with stretch lace to slim but never squeeze. \$13.50. Vanity Fair Mills, Inc., 640 Fifth Ave., New York • lingerie • girdles • bras

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**Come spring—
and naturally the freshest new fashions afoot come from Bootinos!**

Naturally. Who else has such a madly marvelous collection of boots ready for you now? Some pure Paris, some pure *you*! In the whitest white and lots of fun colors that go great with new spring raincoats and sportswear! In Vynarich, because it's so light and easy to clean—and because it keeps wet weather out! Can you wait to own a pair of these new Bootinos? Well, don't! Get yours now! You'll find new Bootinos at all leading department stores and shops.

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Smoothie
CLASSIQUE

VOGUE'S READY BEAUTY




Among things a woman can do for a man

One of Alexandre Dumas's Three Musketeers, Aramis was a schemer. (In lower case, aramis is a root that the Turks once found an interesting love-philtre.) Woman we know fixed *her* schemer, the root of her household, on Valentine's Day. He'd been stealthily purloining certain items from her dressing table, so she presented the gentleman with his own package of cosmetics, all planned just for the likes of him, all permeated with a rather Oriental, decidedly sexy flavour, all boxed in a handsome mottle of black and gold that would please any schemer. Aramis is its name and Estée Lauder its maker and several of the things it turned out The Man liked best, in addition to the shave stuff, were what he least expected. Aramis hair spray, for instance: a non-gluey lightweight and a well-behaved idea for the glove compartment in a man's car; as a matter of fact, he learned he could shower, spray with Aramis, comb once and no more for the day. . . . A deodorant talc spray that means to keep the whole body dry and sprightly. . . . Eyepads great for naps . . . or for repair-work in the morning. A hand cream for hands that cope with the elements. Bar of shampoo, firmly lassoed by a rope, to hang on a shower tap when it's not around a neck; no fumbling for bottle or cap. . . . Something he took to avidly, surprising even himself: the Aramis Pick-Up Mask, a no-show silicone gel for evening perkery-uppery, rather a dry facial Martini after the New York Central. . . . All suggested to her for him by a savvy gent at one of the dozens of stores now stockpiling Aramis.



**Tina's terribly modest...
she feels naked without them.**

Bright girls like Tina know instinctively what clicks. Whether her look is décolleté or sweatered, Tina wouldn't dream of being seen without her wonderful Gainsborough simulated pearls. With their perfect shading, lustre and warmth, they look so real it's positively unreal. No wonder she can't wait to add to her Gainsborough collection. Necklaces from \$5 to \$20; bracelets from \$3 to \$5; and earrings from \$3 to \$4. At all stores that understand Tina. And you.

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Wouldn't you like to be in our shoes? Most of America is. International Shoe Co., St. Louis, Mo. 63166 DiVina Footwear, Inc. (Subsidiary)



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New... Dorothy Gray's sunlit pink, exotic as an Island flower!
In Liqueissance moisturizing lipstick...and to glow with it, 'Diamond Head'

Lipgloss, newest white shimmer shade. Each with
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Follow your wanderlust! Discover 'Hawaii'...the color that
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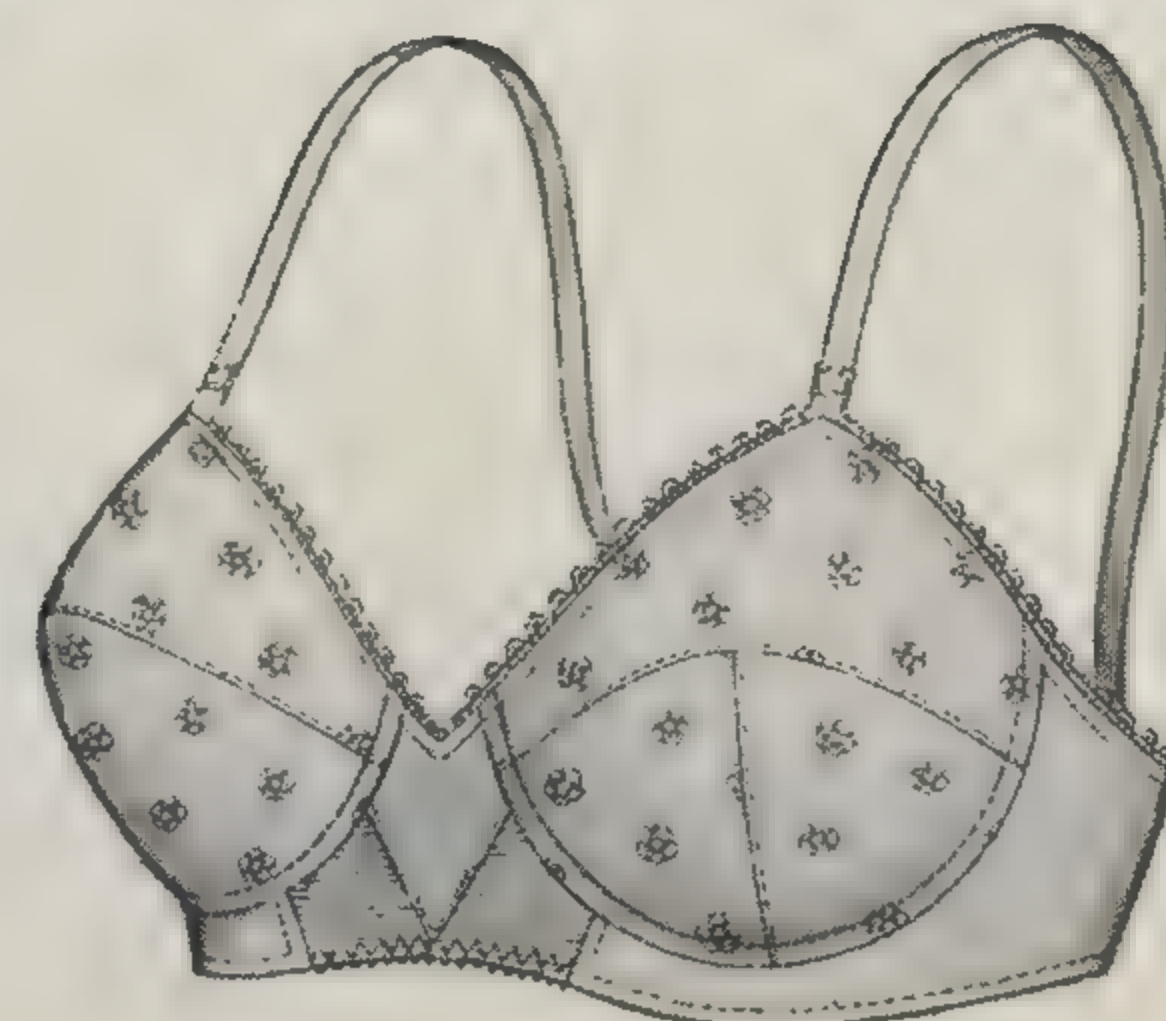
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that's not just a
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What you've been calling a panty girdle
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Between the two, a new kind of comfort.
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You don't know what panty girdle
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PREDICTION:

spring will welcome the 'super feminine' look! Tunic overblouse of the silkiest acetate knit with detachable linen collar and organza tie. Elasticized waistband skirt. Sizes 8-18 in charcoal or mist. About \$40.00 at many of the nicest stores or write:

Fred Rothschild

1024 Santee Street
Los Angeles, California

The important colour, nude, in a long-line brassière, *right*, with sides cut in a low V to go under slim skimp dresses. Nylon lace, in between two layers of nylon tricot—smooth under dresses, and against the skin. Insets of Lycra at front and back. By Nemo. \$9, at Bloomingdale's; Foley's.



Low, plunging back on a nude bandeau, *left*, for back-dipping dresses. What keeps it in place: a waist-circling strip of elastic that anchors it amidships. . . . Underwired front with nylon lace cups lined with Dacron fibre fill; back of Lycra. By Lady Marlene. \$8, at Bloomingdale's; Frost Bros. Coiffures, this page, by Ara Gallant of Garrison-Ramon. Hairpieces by Tovar-Tresses.

Straps can be positioned differently on the nude bandeau, *right*—made like a strapless brassière. Or, one strap only can be used in halter position, as here. . . . Nylon lace under sheer nylon marquisette; underwired front, quilted cups with Dacron fibre fill; back of Lycra. By Lady Marlene. \$7, at Bloomingdale's; Frost Bros.





*Rexall
turns
a new light
on beauty*



Rexall turns on





Lunar The Look

*for loveliness that's
light years ahead of its time*

Simply the newest look on earth! It's a whole new realm of make-up, based on the most flattering radiance nature knows... the muted, misty, faintly glittery glow of moonlight. Rexall brings it down to earth in new Radiance Foundation that's a mere mist of sheer creamery... in Achromatic Pearled Powder that gives no color, just a lit-from-within look...

in Radiance Pearled Blush, for a tender frost of color wherever you brush it. Additional lights in the Rexall galaxy: two great, pearl-dipped lip colors, By Jupiter Red and By Jupiter Pink... and a creamy Pressed Powder Eye Shadow Duo that gives you a soft color plus iridescent Platinum in the same pretty case. Why not capture some moonlight? Just turn the page to discover how you can have Rexall's total Lunar Look.

Create a moonmist complexion. Start the glow with Rexall's new Radiance Creme Foundation...so sheer, it's nearly weightless...in your choice of six luminous shades. Add your own moonlight with new Achromatic Pearled Face Powder or Golden Radiance Pressed Powder...no color, just the light-reflecting flattery of pearls. Then brush on Radiance Pearled Blush, for faintly frosty highlights of color.



Capture the lunar radiance for your eyes. Apply Rexall's new Eyeliner Cake for shape and depth. Then add soft and shimmering color with Pressed Powder Eye Shadow Duo. Each compact holds both iridescent Platinum, and one newly gentle shade: Brown, Blue, Green or Turquoise. Lash Builder Mascara lends sparkle with a new color...Golden Black. Finally, use Brush-On Brow in new lighter shades, Auburn or Ash Blonde.



Here's how you turn on Rexall's

Lunar Look



Reflect the new trend to brilliant accents. Follow Rexall's lead and go inter-planetary, to discover new liveliness for lips and nails. By Jupiter Red is this spring's brighter, clearer red; By Jupiter Pink is a rich, moonlit mauve...both misted with iridescence. In Rexall's moisturizing Morning Mist Lipstick and long-lasting Nail Enamel.

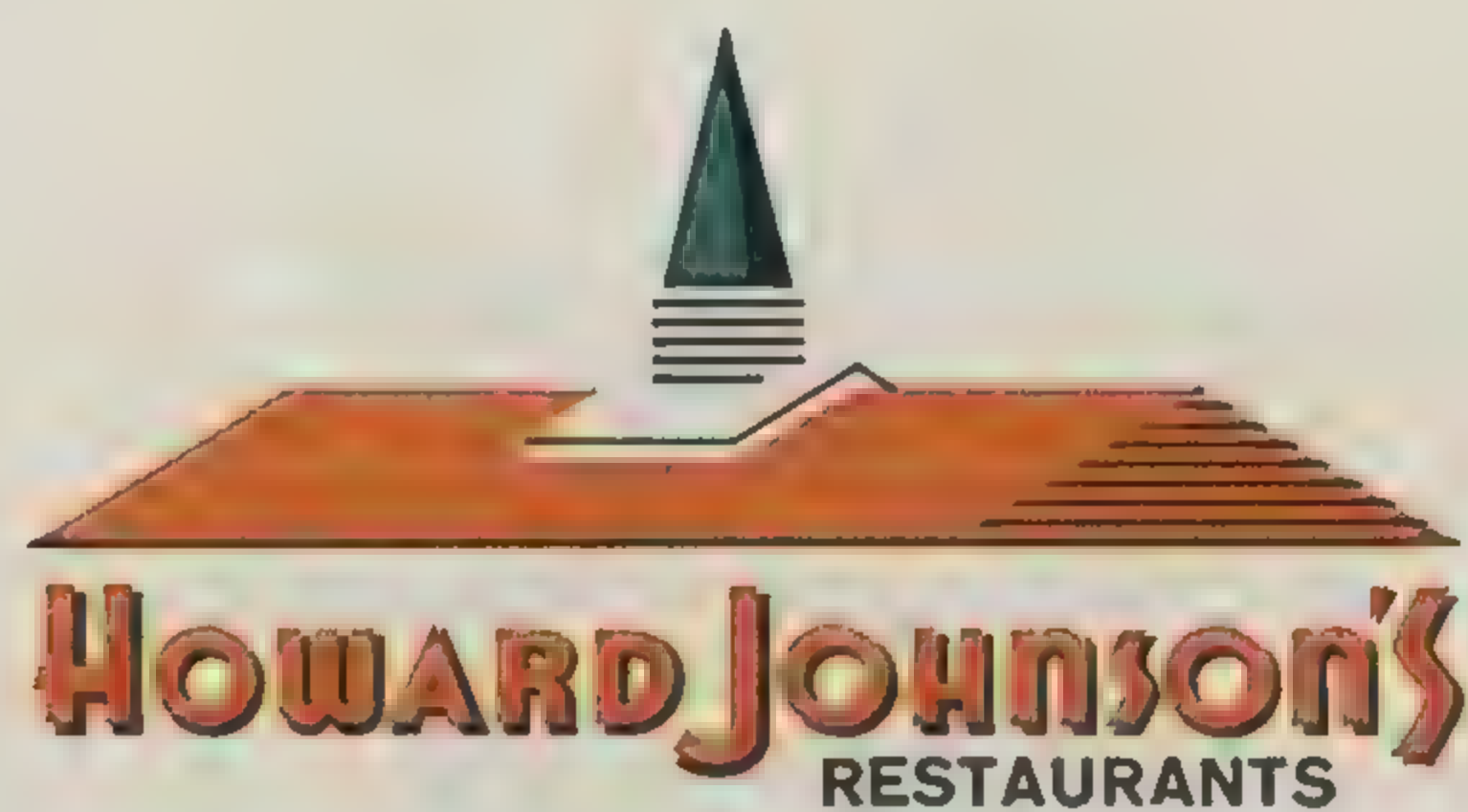


No need to fly to the moon to learn more about Rexall's Lunar Look. Ask the Cosmetician in your nearby Rexall Store. She'll tell you how to capture all this flattery for your very own...to turn on loveliness that's light-years ahead of its time.





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*Shown below: Willow Green Handi-Tote \$21.95,
24" Pullman \$34.50, 29" Pullman \$55.00,
Beauty Case \$27.95, Valette \$45.00.*

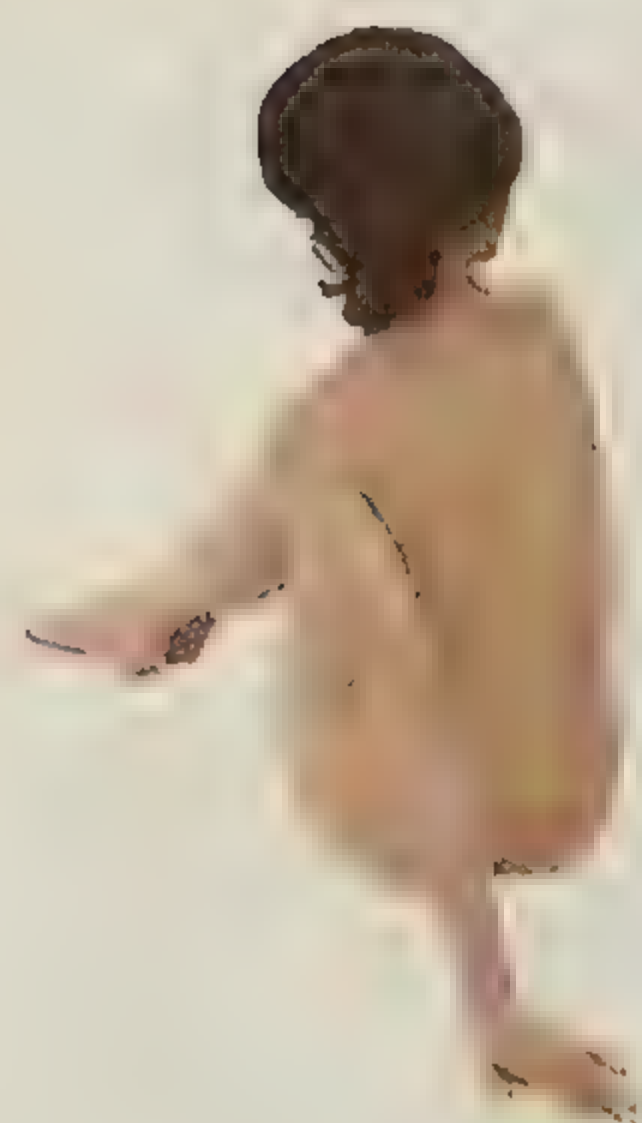
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Majoricas have pearl-like radiance and lustre. They have a glorious warmth like real pearls. In fact, if you entwine them with your oyster-

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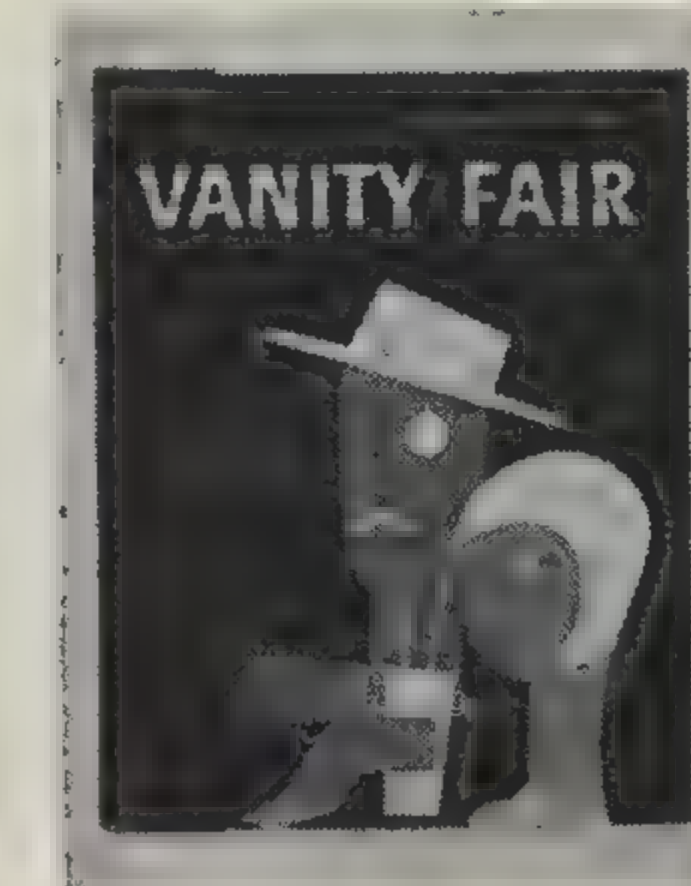
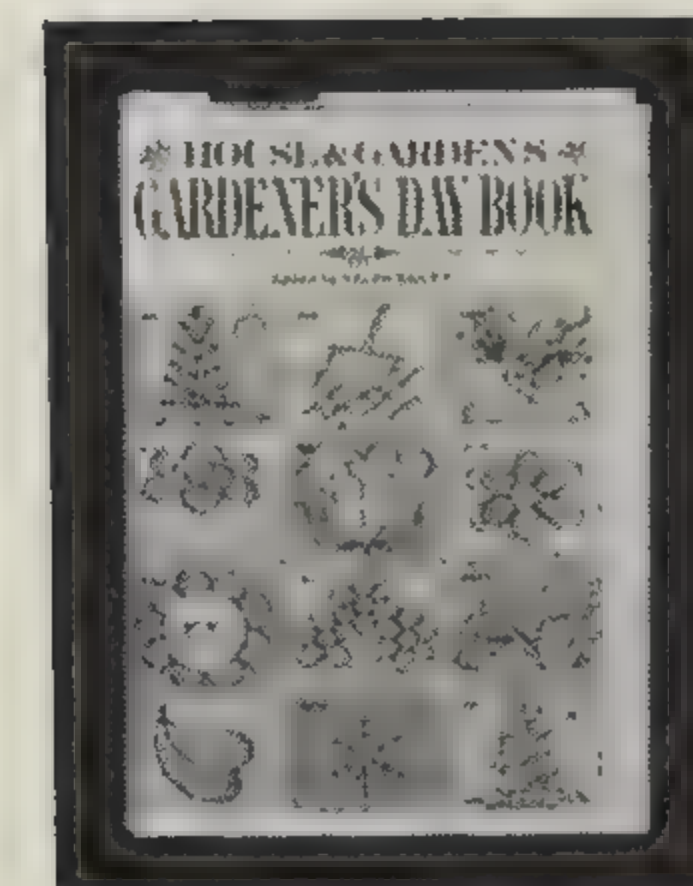
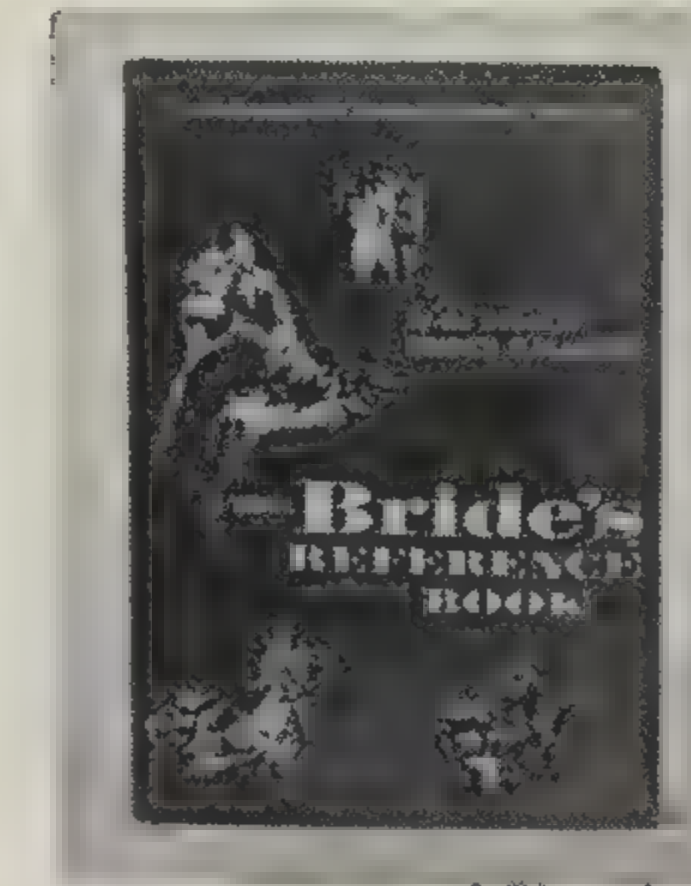
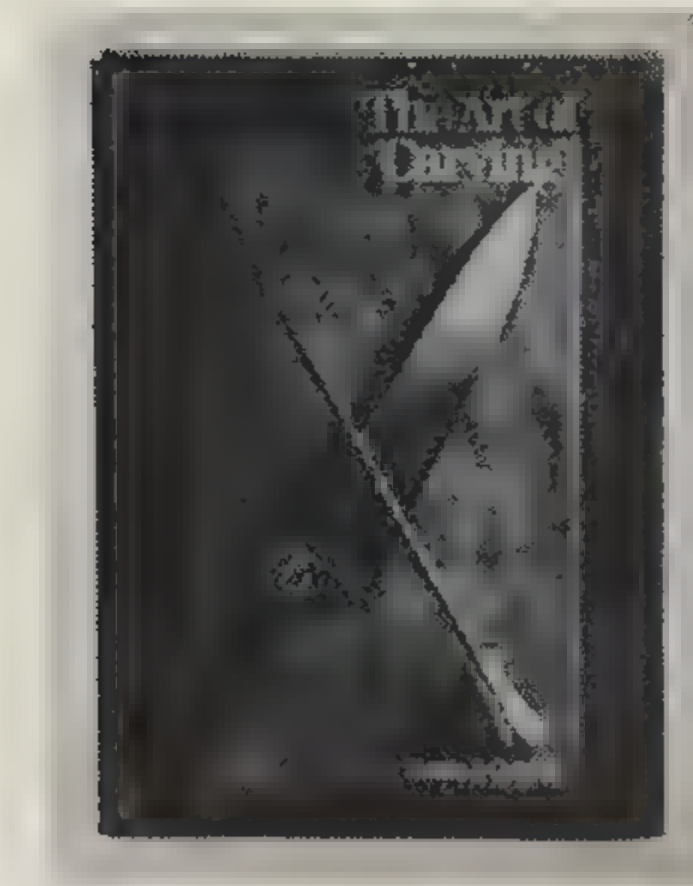
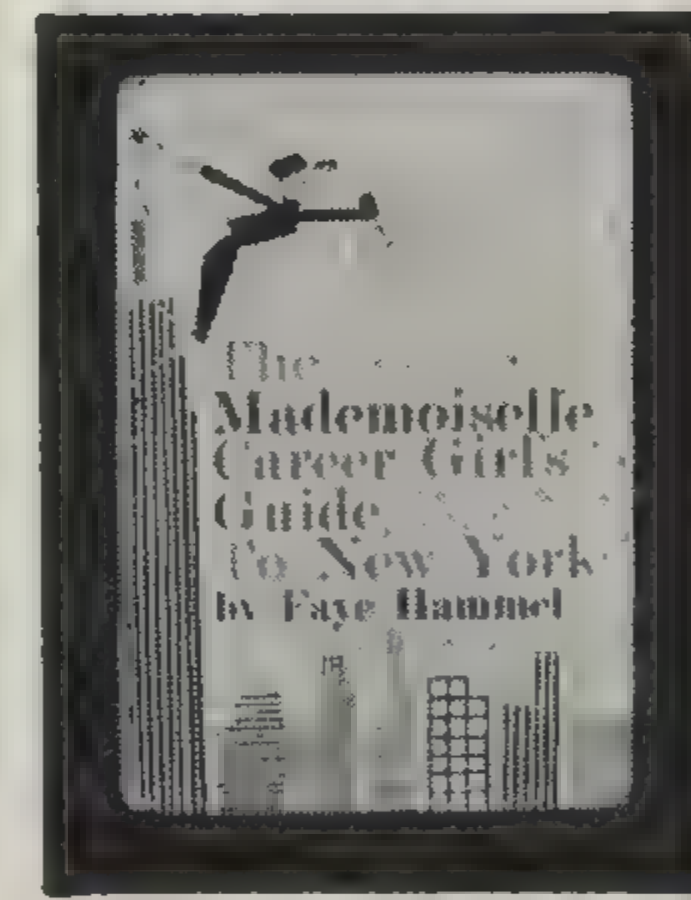
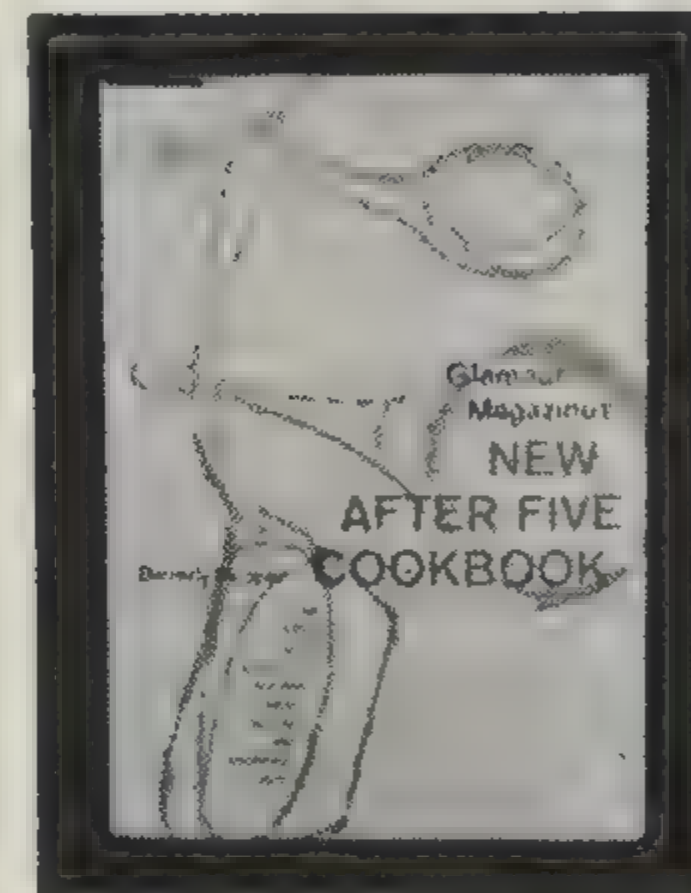
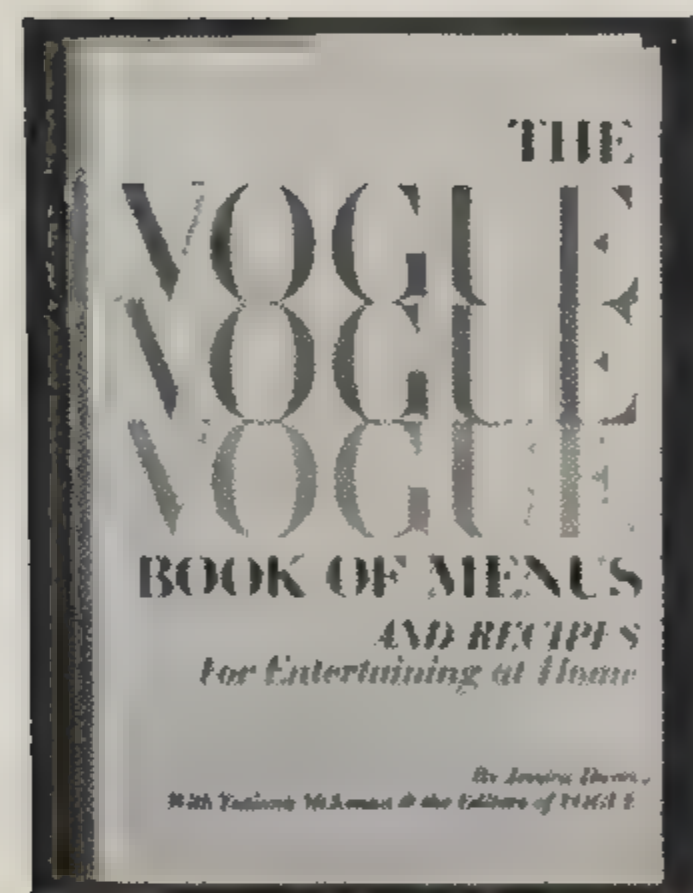
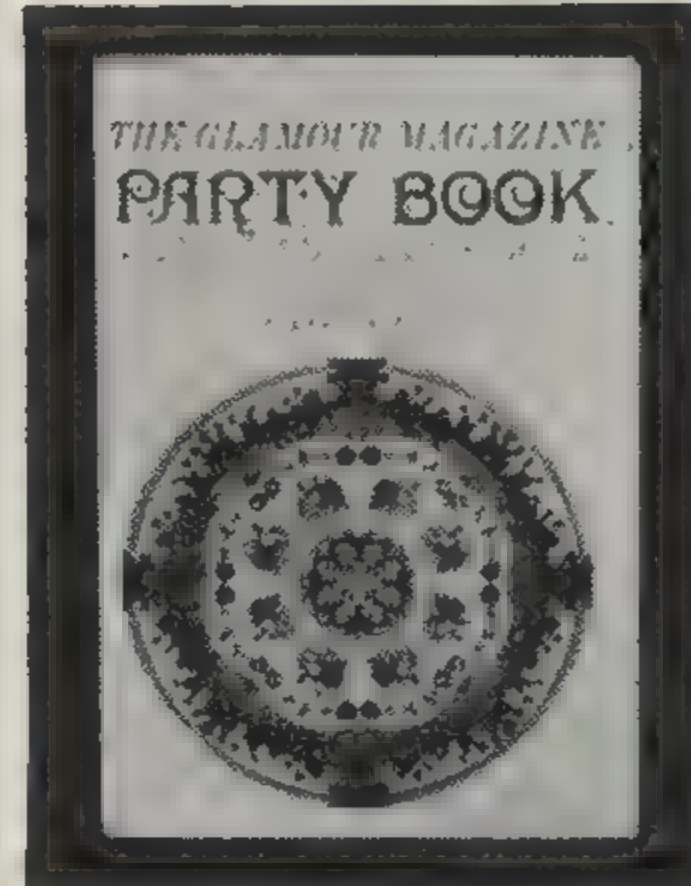
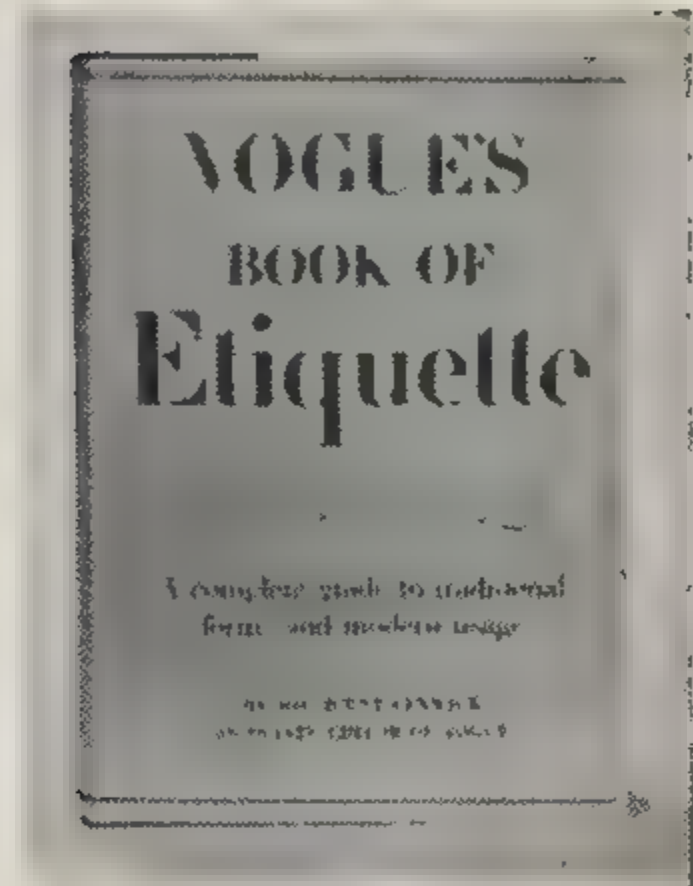
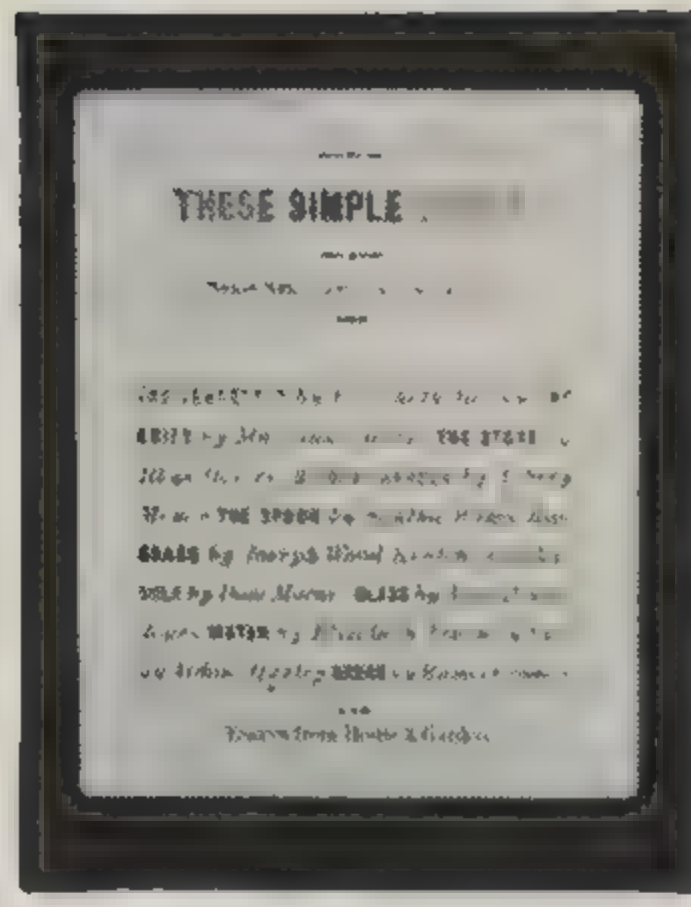
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By Poirette, in leno
of Lycra and nylon
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The Opped-up party in New York, the night before the wedding of Miss Anne Ford and Mr. Giancarlo Uzielli

The scene had the sharp-edged clarity of a pen-and-ink drawing—boldly striped black-and-white walls and tented ceiling, outsize white-on-black polka dots covering tables, a gleam of gilded wall sconces—at the party given by Mrs. Anne Ford and Mr. Henry Ford, II, for their daughter Anne and Mr. Giancarlo Uzielli, who were married the following day. Not even the four hundred and fifty guests blurred the brilliance: They seemed, perhaps, more beautifully themselves—a wedge of the most amusing, attractive people on two continents. In the Op-disguised ballroom of Delmonico's they danced to Meyer Davis music (his son, Emery, led a new version of the song, "You Are the Only Girl," which Mr. Davis wrote for Anne Ford's debut), swivelled to the Arthurian group, The Wild Ones, toasted the bride, who looked knock-out with her

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NOTEBOOK

loose golden hair, her white glittery column of dress. Later everyone had hamburgers, scrambled eggs. . . . Like everything else about the party, supper was simple, to the point, good, right.

1. Mr. Giancarlo Uzielli; Miss Anne Ford. 2. Mrs. Anne Ford greeting Mr. Winston F. C. Guest. 3. Mr. Alfred Ford; Mrs. Henry Ford, II. 4. Mr. and Mrs. Leland Hayward. 5. Dancing in centre foreground, The Honourable John Davis Lodge and Mrs. Lodge. 6. Mme. Sybil Billotte (Giancarlo Uzielli's mother) dancing with Mr. Henry Ford, II. 7. The ballroom, decorated in black and white by Jack Kelly. 8. Mr. Edsel Ford, II; Miss Carole McDonnell. 9. Miss Julianne Michel; Mrs. Merrill Magowan. 10. Mr. Alexander Marchessini; Mrs. Leonard Holzer.



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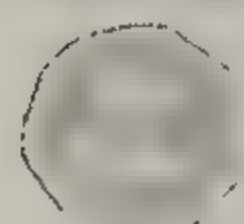
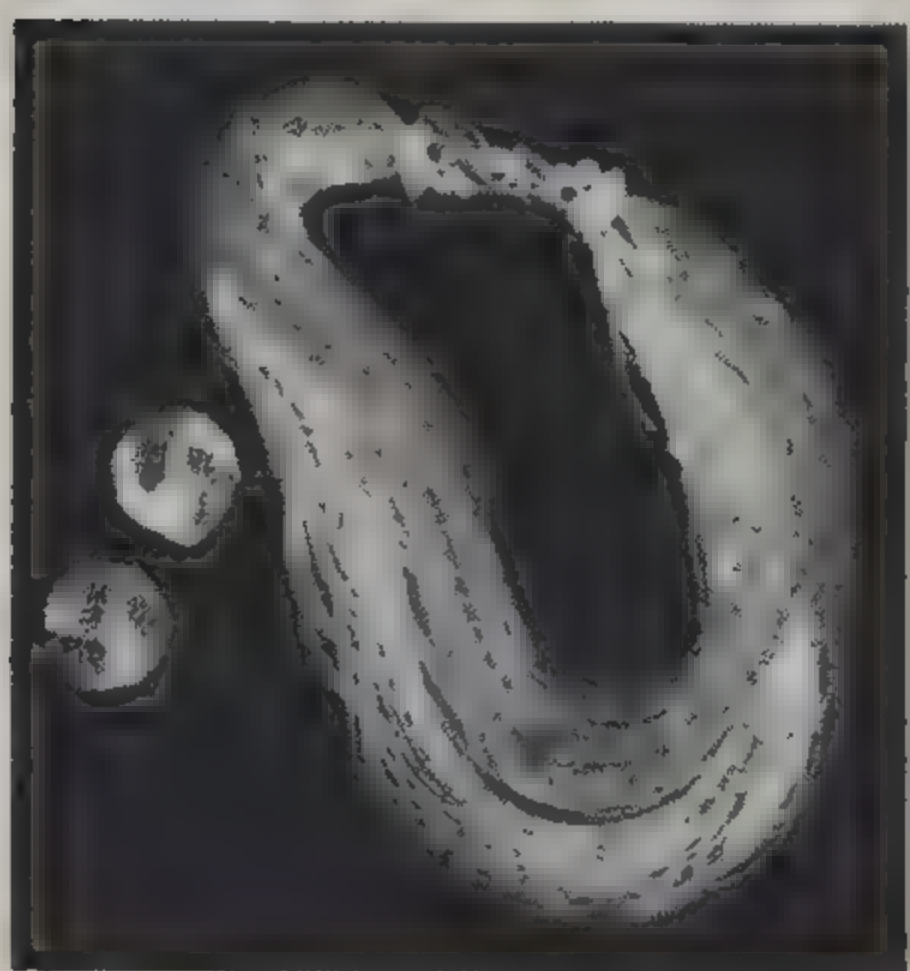


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VOGUE'S

The buoyant opening in New York of the Metropolitan Opera National Company

Happy. Happy, romantic, and young, that's the way the evening went. The young cast of the young Metropolitan Opera National Company' opened at the New York State Theater in Rossini's *Cinderella* with glimmering new sets and costumes—cream, gold, apricot, lavender, and biting blue—by young Beni Montresor. After the performance, at a party spackled with young, pretty people, to benefit the new Company, omelettes and champagne were the good things. Good things for everyone: The Company, buoyant, polished, continued on its tour of seventy cities with *Cinderella* and three other operas. The Venetian designer went on to do sets for *La Gioconda* for the Met's gala opening week at its new opera house next season. The benefit, sponsored



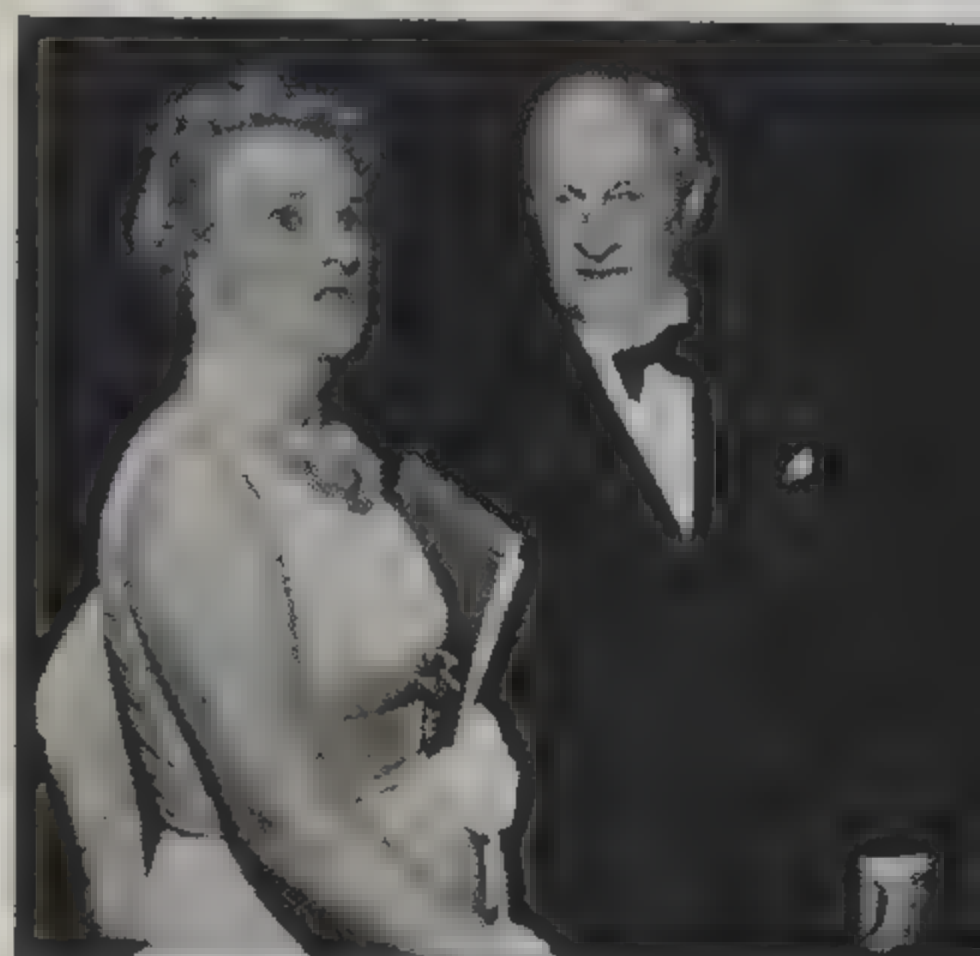
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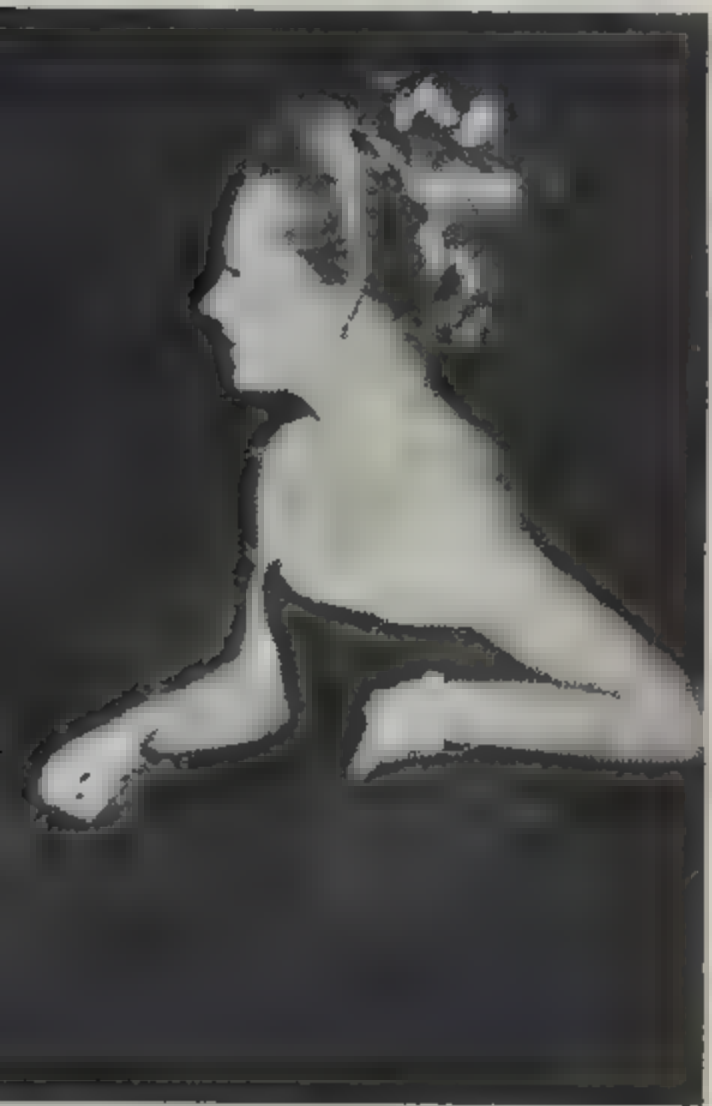
NOTEBOOK

by the Metropolitan Opera and the John F. Kennedy Center for the Performing Arts, jogged onward a well-launched cause.

1. Act I of *Cinderella*. 2. Miss Sylvia Friederich, who sang Cinderella, and Miss Risë Stevens, co-general manager of the Metropolitan Opera National Company. 3. Mrs. Mario J. Lobo, Mr. William P. Rayner, and Miss Cathleen Macauley. 4. Miss Licia Albanese and Mr. Giovanni Martinelli. 5. Mrs. Ogden Phipps and Mr. Winthrop W. Aldrich. 6. Mrs. Lyon Auchincloss. 7. Mr. Jean-Jacques Boissier and Miss Katherine Palmer. 8. Miss Jill Isles and Mr. John R. Drexel, IV. 9. Mr. Beni Montresor and Miss Susan Stein. 10. The ball after the opera. 11. Mrs. Roger Stevens and Mr. Anthony A. Bliss.



9



3



6



10



11



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A soaring evening in San Francisco at the Fol de Rol Follies

Frank Sinatra and Leontyne Price sang; some of the prettiest girls in San Francisco paraded in costumes designed to outreach Ziegfeld; the Opera Ballet turned to jazz dancing, and, after the show, most of the audience of 4,300 people turned to dancing, too—all for the sake of the San Francisco Opera. This season's version of the Fol de Rol benefit, the city's largest and most spectacular party, put on annually by the San Francisco Opera Guild, smashed its own records for fun and money raised. The pin on which the evening swung was clear: Not the towering headdresses of "Miss Fol-de-Rol" or of "Miss Golden Gate Park." Not even the burning,

"The kids thought it would be fun if you'd wear your wedding dress the night of the anniversary party..."

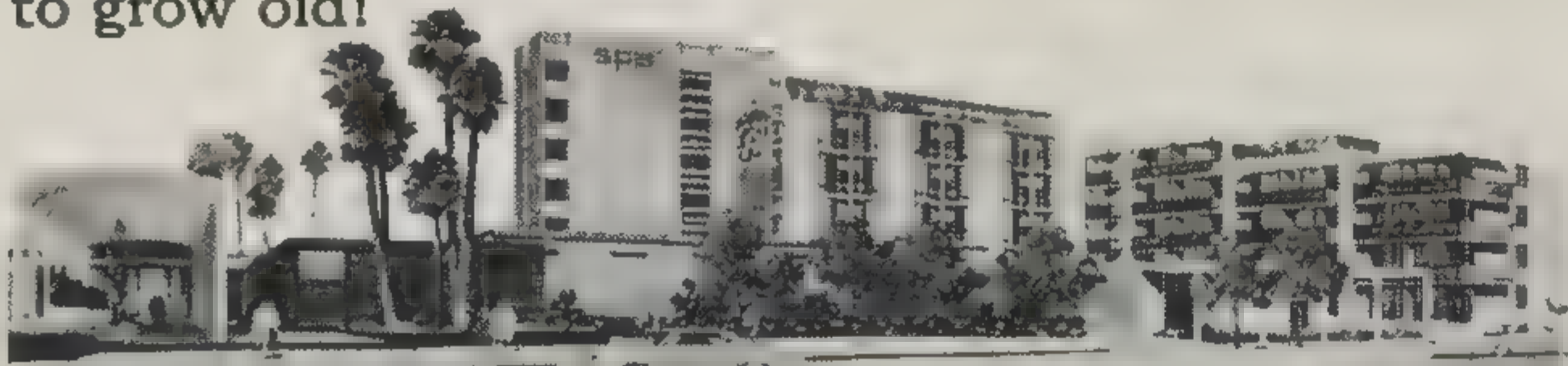
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Samuel W Banowit, president



NOTEBOOK

show-stopping voice of Miss Price. The evening swung around its master of ceremonies, Mr. Sinatra, who, when he sang "Fly Me to the Moon," apparently took some four thousand people along.

1. The finale, in a rain of sequins, of the Fol de Rol Follies. 2. Miss Constance Martin, Mrs. John A. Vietor, and Mr. Matthew Kelly. 3. Mrs. Kenneth Monteagle and Mr. R. Lent Hooker. 4. Miss Mimi London, costumed as "Miss Fol-de-Rol." 5. Mr. Frank Sinatra and Miss Leontyne Price. 6. Mr. Barry Wagner and Mrs. Paul A. Miller. 7. Mr. and Mrs. Brooks Walker, junior. 8. Mr. Robert H. Keenan, Mrs. Robert Folger Miller, and Mrs. James Phillips.



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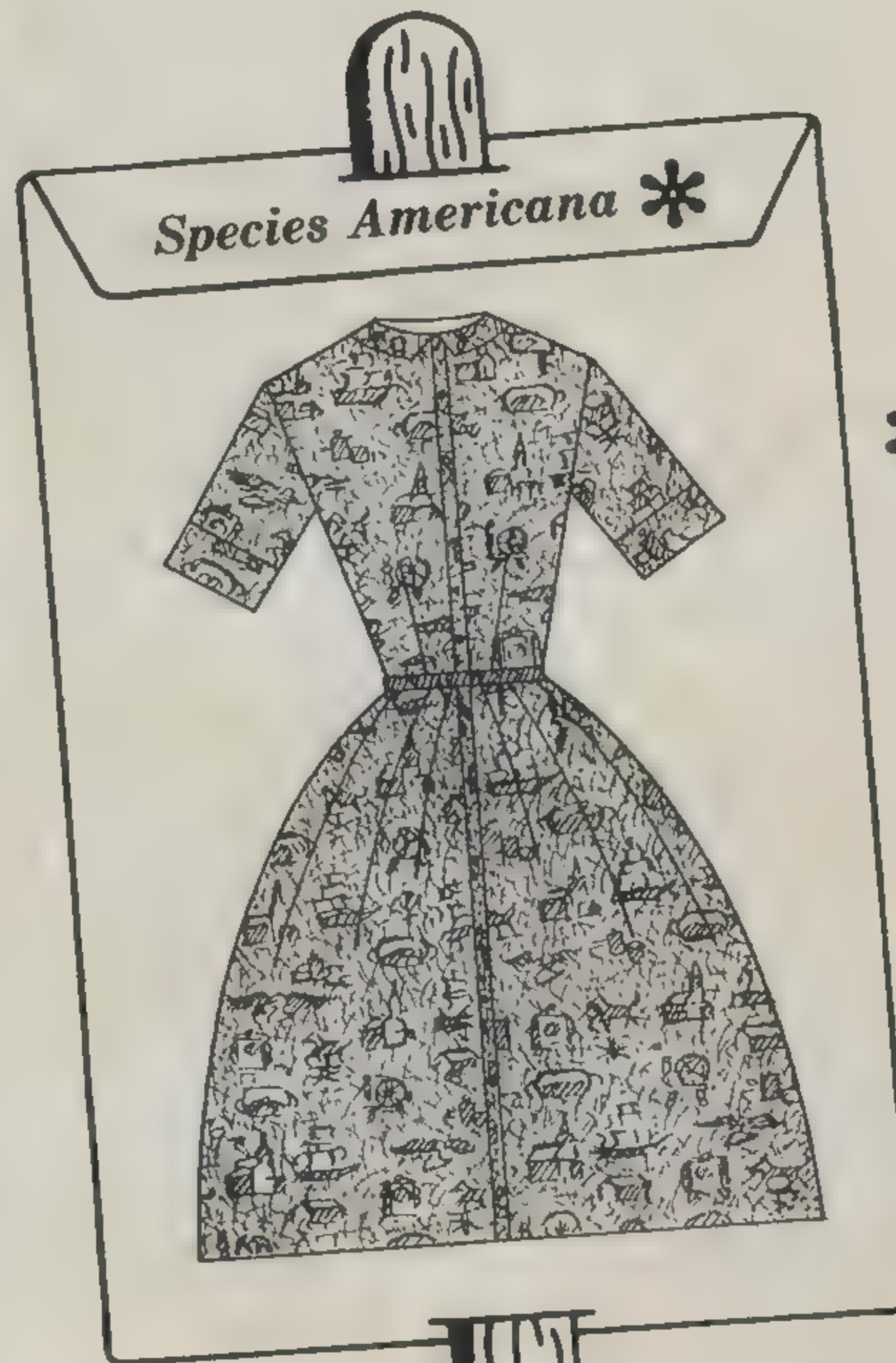


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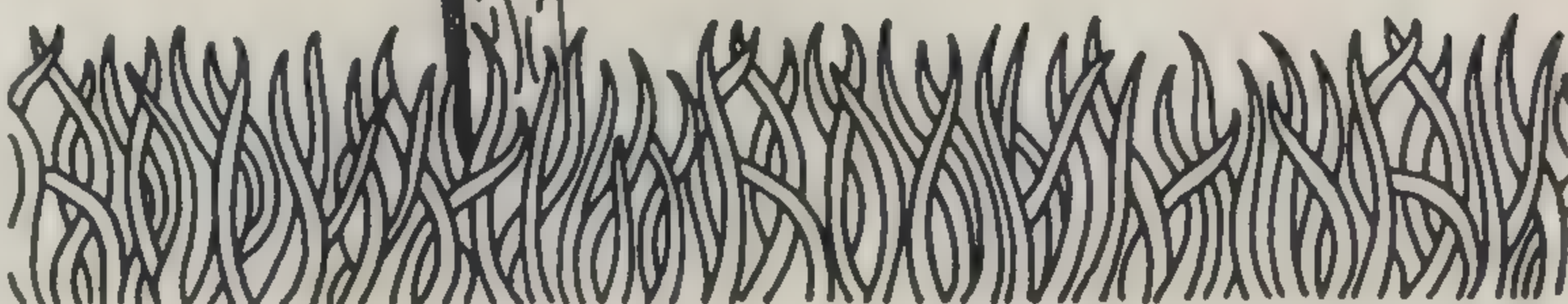
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VOGUE'S
NOTEBOOK:

THEATRE

By ANTHONY WEST

The Mad Show,

"perpetual teen-agery"

What a revue ought to be is a nice question: The answer would presumably be something freshly and compactly witty, imaginative, wide ranging, and immediate—essentially the theatre at play with the interests of the moment outside it. *The Mad Show* is none of these things but it is rowdy, brisk, and colourful. It looks out of the theatre, but only into the pages of a magazine—the magazine, it is necessary to say, for which the authors of most of its sketches and lyrics have been writing for the past thirteen years. The number is an unlucky one, and the period is lengthy. In it a boy can become a young man, and a young man can become middle-aged.

This point is less irrelevant than it may seem, since when *Mad* was founded, its editors set out to do something remarkable, at least in the sense that it was unprecedented. This was to capture the sophisticated high school audience by feeding back to it, as a fresh discovery, the recognition of the corny and phony elements in comic strips, movies, television, and advertising, which is one of the commonplaces of growing up. Not that the magazine itself was entirely phony from the start. It had, at the outset, a faintly genuine resonance as the self-cleansing of a group of bright young persons whose agonizing fate it was to be endowed with all the talents that are at a premium in the network studios and the agencies: They were marked for success in just those fields of endeavour that they despised the most.

One could see, and with a certain sympathy, that they were eager to prove that they were still uncorrupted, and still able to mock the guff that they had been deriding in their adolescent days, now that it provided their bread and butter. But even then, at the beginning, all was not well. The magazine's moving spirit, Mr. Larry Siegel, the part-author of several sketches in the revue, was not that much of an unspoiled kid. He was a veteran of World War II. His loss of innocence was, to tell the truth, already assuming the complexion of an historic event. It is now something that took place more than a generation ago.

This sad fact leaves its imprint on the show: Though it brightly, almost feverishly, asserts its concern with the concerns of youth, and the youthfulness of its outlook, it is a middle-aged affair. Over the years *Mad's* humour, such as it is, has become institutional, and has gone soft. The people who produce it are now at ease in their homes, and the edge of self-disgust is off the satire, which now goes no further than a little, very gentle and amiable, kidding the product.

Of the actors who have become involved in the recreation of *Mad's* Peter Pan world of a perpetual teen-agery it may be said that they are all veterans of such things as the *Merv Griffin Show*, the *Sid Caesar Show*, and *ABC's Nightlife* television program. They don't look like adolescents any more, and their efforts to simulate a switched-on liveliness have a certain pathos. Linda Lavin alone seems to have a genuine comic talent, but it is hard to say what actually lies underneath her truly awful accumulation of television acting mannerisms. Her habits of mugging and exaggerating every gesture do much to offset the appeal of what has the makings of a very pleasant stage personality.

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By ANN BIRSTEIN

Othello,

"a gorgeous blackness"

Othello is a mysterious play to read. Motivations are missing, actions move more swiftly than events. Sir Laurence Olivier's movie, *Othello*, actually a film transcription of his brilliant English stage production, makes a great deal plain. You're watching a dim opening scene, and suddenly, quite unheralded, there is Othello, dressed in white with a rose in his hand, and so utterly black of skin you can't take your eyes off him. It's the pitch blackness of a Moor in a fairy tale. It's the ebony blackness of a grinning statuette. It's a gorgeous blackness that in itself explains Desdemona's passion for this man. But it's also the colour of the noble savage, a man, as Olivier magnificently plays him, too stark and too pure for a complex world. Accused of seducing Desdemona by witchcraft, this Othello listens with a curiously genial patience as if he is more interested in than insulted by the event. Even at the moment when Iago stings him with insinuations of Desdemona's infidelity, his great good nature keeps asserting itself as his pink mouth opens and shuts against a perfectly natural desire to laugh at the unthinkable.

He is a formidable general, Olivier's Moor, yet so innocent that his trust shatters against the simple fact of a missing handkerchief, and his voice rings a hundred changes on the word as he implores rather than challenges Desdemona to produce it. In a last great scene we see him straining to comprehend the series of betrayals that has led him to murder his wife. He holds her, a rag doll gone unaccountably limp, and rocks her back and forth, kissing her almost absentmindedly as he interrupts himself to remind his hearers of Othello's past glories.

This is high tragedy (far more so than Olivier's Hamlet), and a performance deeper than his Henry V, and how Olivier manages to achieve it is beyond me, as it should be. That special peculiar colour of his skin, the long ingenuous eyelashes, a pink mouth that opens in a "heh-heh" laugh, a voice that drops three octaves, the thick tenderness to his speech—all of these assist rather than explain. I would never have thought that anything new could be made of the statement that Othello has loved "not wisely but too well," but Olivier does it.

In fact, if there's a fault in his portrayal, I suppose it's that his Moor is so powerful he could chew up the rest of the cast and spit it out. Frank Finlay's Iago is effective mainly as the instrument of Othello's downfall, the little screw that tightens that poor soul until it cracks. As an incarnation of evil he isn't sufficient. When he and Othello stand silhouetted against an orange background, Iago is a small, pastel figure beside the formidable blackness of the other. Maybe that's all he ought to be. Among the women, Maggie Smith is a lovely, loving Desdemona who graces the thesis that it's Othello's innocence that's murdered during the course of the play rather than her own.

Because this is a filmed play, the setting does tend to be slightly static. The costumes are sober. There is none of that accustomed Shakespearean pageantry on the screen for the eye to feast on. But at the end of the three hours one walks out emotionally spent. This *Othello* doesn't require long shots of moonlight on the Grand Canal or pigeons fluttering in crowded piazzas. The face of Olivier's Moor is canvas enough.

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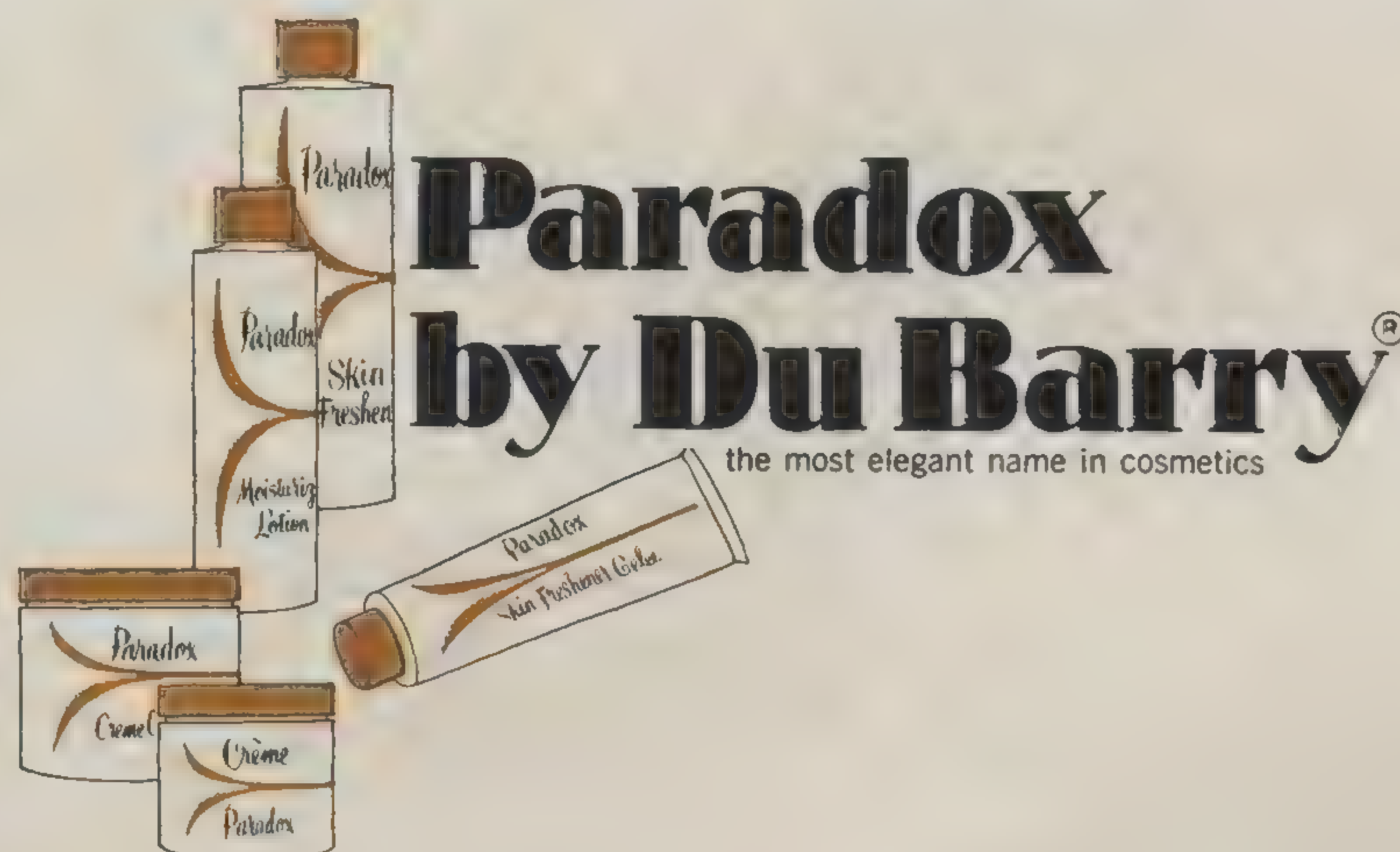
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VOGUE'S
NOTEBOOK:

BOOKS

By ELIZABETH HARDWICK

Hopscotch,

"work of the most exhilarating talent"

What is the word for *Hopscotch* (Pantheon), a new novel by the Argentine writer, Julio Cortázar? Perhaps *brilliant* is the correct designation, if one does not think of that word as simply a cordial adjective interchangeable with many another courtesy. There is a peculiarly glittering tone to the book, an unflagging sophistication of experience and craft; and it is, above all, literary, as far away as anything could be from a simple *cri de coeur*. Literary culture lies behind every page, forming the hard cement upon which the sparkling surface is painted.

It is a European novel, and not because a good deal of the scene is Paris; no, it is European in its very skin and bone. And that, in the end, may be what it means to be a South American writer. The literature of all the world goes into the creations of that rare South American genius, Jorge Luis Borges; and the Brazilian, Machado de Assis, a mulatto, born a poor man of the people—can one ever quite decide whether his cool and perfect fiction, written in Portuguese, is English or French in feeling?

Hopscotch is long and episodic. At the centre is Oliveira, a young Argentine "pseudo-student" first seen in Paris in the nineteen-fifties and then in Buenos Aires. Oliveira and his friends, a polyglot group of astonishing contemporary souls, are engaged in a game of risky self-transcendence, a sort of spiritual hopscotch. In the end, Oliveira is in a madhouse, at the window ledge, playing a game with life itself. The first half of the book is more or less normal narration, but the second half—"expendable chapters" the author calls them—is designed to be interlaced, according to a table of instruction, with the first part. This is perhaps more of a *jeu d'esprit* than hurried readers are up to, but the plainest fact about *Hopscotch* is that it is a work of the most exhilarating talent and interest. Scene after scene imposes itself powerfully upon us: the death of a child at three in the morning in the midst of a very intense, very young discussion of the meaning of life. And a meeting between Oliveira and a pitiful lady pianist is, by itself, one of the most beautiful pieces of fiction I've come across in a long time.

Cortázar's superb novel, *The Winners*, was published here recently, also by Pantheon. The translations of both books suddenly explode into phrases like "that no place like home bit," which are not acceptable to the ear. These errors scar the surface, but they hint at what must be the untranslatable vitality of Cortázar's Spanish style. Whether or not this wonderful novelist will be able to surmount the North American coldness to South American literature so many critics have mourned, one can not say. Perhaps not. Those dry hills and fertile plains and blue seas lie always just ahead. As we come near they seem to vanish; or perhaps it is we who, disturbed in our dreams, suddenly turn back.

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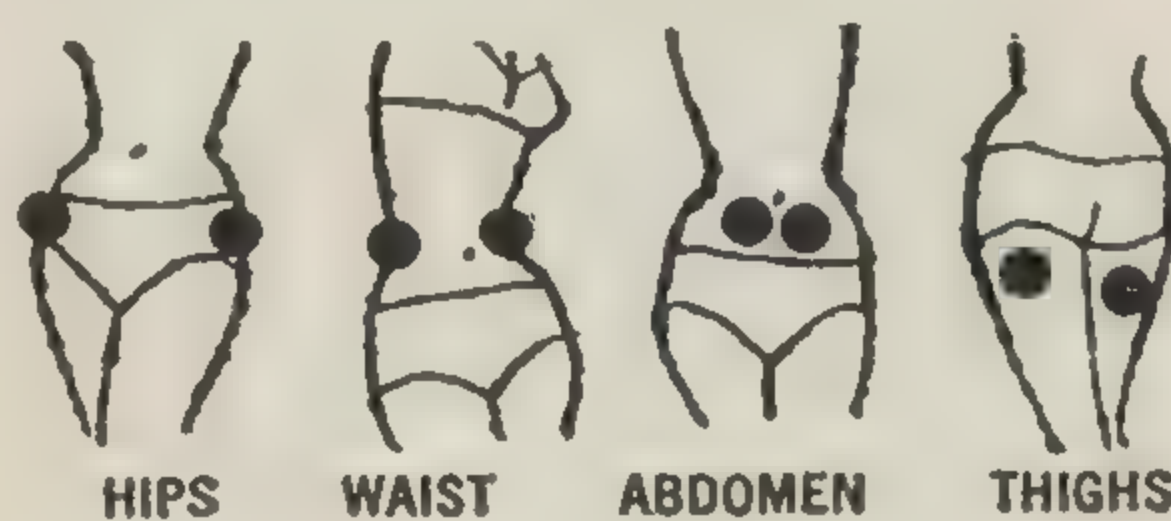
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VOGUE'S NOTEBOOK:

MOVIES

By RALPH BLUM

The Shop on Main Street, "immensely moving"

The Shop on Main Street is a nearly perfect tragic cameo, a touching and disquieting film from Czechoslovakia made without a hint of socialist propaganda. The hero, Tono Brtko, is a Slovakian carpenter. During World War II, he is made "Aryan comptroller" of a notions shop owned by Rosalie Lautmann, an elderly Jewish widow. The Aryanization of her shop is quite incomprehensible to the old woman who simply assumes that Tono is her new assistant. Tono, dressed in dead Lautmann's stylish clothes, grows fond of the widow and, when the deportation order comes, it is inevitable that he should suffer with her. His desire to protect her and his cowardice in the face of the danger form the planks on which Tono is crucified.

The power of this film rests in its scale. The relationship between Jews and non-Jews is portrayed in depth, with small-town intimacy and poignancy. The acting is quite extraordinary. Josef Kroner, who plays Tono, is an actor with absolute control, great style, and a Hoagy Carmichael face. As Rosalie Lautmann, Ida Kaminska is superb in her half-deaf acquiescence to life and her gentle tolerance for the carpenter whose rôle in her life she never really understands. The film is a miniature, finely framed and tightly photographed. And from the miniature emerges a universal image of tragedy.

The Shop on Main Street would have made a splendid play. My one trivial complaint is that two gratuitous dream sequences should not be there. But the rest of the film is true and immensely moving. One hundred and twenty-five perfect minutes out of one hundred and twenty-eight—quite a score.

The Sleeping Car Murder, "taut and grisly"

The Shop on Main Street examines the reactions and sympathies of people faced with the horror of genocide as national policy. Nihilism of another type—Dostoevski rather than Nietzsche—underlies *The Sleeping Car Murder*, a taut and grisly *policier*.

Murder sans motive is the hardest to solve. A woman is found strangled in her berth after the Marseilles train reaches Paris—an apparently senseless killing. While the police attempt to solve the crime, the murders continue. The killer dispatches three of the compartment's remaining five occupants before Inspector Grazziani, played by Yves Montand, extricates himself from a switchyard of dead-end tracks. The other Parisian cops appear to be dolts, and the homicide bureau's interior is like something designed for Dr. Caligari—a nervous maze of partitions, double doors, cubicles through which cops and camera swim. Simone Signoret is fine as a fading actress, and Signoret's own daughter, Catherine Allegret, makes an appealing film début as the strong-willed girl from the provinces. What I found most intriguing was the duplication of character types: an occasional face that resembled a major character seen for a few frames, faces reminiscent of other faces, an accumulated metoposopic conjuring and a semblance of false clues. For a good close look into the mouth of a French pistol, I recommend *The Sleeping Car Murder*.

*In
Vogue
March 15*

*There's
more
fashion
news
from
Paris
coming in
the next
issue of
Vogue*

*There are
two
Vogues in
March . . .
don't miss
Vogue
for
March 15*



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VOGUE'S OWN BOUTIQUE

OF SUGGESTIONS, FINDS, AND OBSERVATIONS

New York: The transit strike stacks up cars, but the freewheelers keep on going.



PHOTOGRAPHS BY JACK ROBINSON

People used to skate on ice. This winter—the transit strike started it—it's ball bearings biting the pavement. Lots of pretty girls are roller skating, rattle-y gravel-y, back and forth with varying degrees of skill (see above). Topsy Taylor topples along in a Tattersall pant-tailleur (found at Bendel). Julia Baird sticks to her impish A-skirt, white stockings, skates clamped to black patent, silver-buckled pumps (from Galleria). . . . Meanwhile, some big wheels are wheeling bicycles. *Woman's Wear Daily* publisher, James W. Brady (right), covers a considerable distance of Madison Avenue at a fast clip; rides his bicycle onto the elevator, parks it beside his desk. . . .



Feet on the mind—some footnotes: What's on view, you. In a boot of clearest plastic; slightly higher than ankle, black licorice patent shoe-lacing up the front, taping up the back seam, squaring off the toes, chunking the heel. By Lapuima. \$14. Gimbels, 33rd and Broadway. . . . **Winnie the Pooh boots, to snuggle around the house in.** Pull them on like socks, they're just as pliable, as toasty comfy. Mid-calf high, excellent with pants, or under a long skirt, a flowing caftan. Teddy bear-coloured, textured. \$6. Le Bottier Boutique, Henri Bendel, 10 W. 57th St. . . . **Wrap your feet in handkerchiefs.** Slipper-boots tied around the ankles like soft scarfs. Made of glove-weight kid leather. Perfect with house pants, culottes. Dozens of colours. \$23. Veneziano Boutique, 819 Madison Avenue. . . . **Making a bold point of the blunt toe.** White patent street sandals with squared-off plump toes—like those on ballet dancers' slippers—lacquered black to call attention to the fact. Italian import. \$15. Ohrbach's, 5 West 34th Street. . . .

Madame du Barry slept in black sheets. She thought they made her ivory skin ivory-er. The sentiment has lingered ever since. Black satin sheets \$19.98 a pair—a set of pillowcases \$4.98. By Chatelaine. Sixth floor linens, Abraham & Straus, 420 Fulton Street, Brooklyn. . . . **What kind of handbag do you drag with pants?** So often they look clumpy or too "dressy." The solution: Sally Jess's flat feed bags clasped shut with big, clacky, flat handles of Lucite. For day—black leather, indigo-blue handles. \$19. For evening—silver kid, crystal clear handles. \$12.50. Paraphernalia, 795 Madison Avenue. . . . **Fisherman's net for the On-dine who wants to be caught.** A drip of silvery crocheted threads, squiggling from throat to toe. What you wear under this glisteny transparency: a silver *maillot de bain*, or bikini . . . a turtleneck leotard, silver or flower-strewn . . . a tricot body stocking dynamically coloured neon pink, emerald green. Silvery fishnet sheath crocheted by Barbara. \$190. Outrageous Boutique, 1299 2nd Ave. . . .

What's the new storey on Serendipity 3.



Amanda Burden wants to know. So does Veruschka. So do lots of girls who've found their way up the white painted iron stairs to Serendipity's new second storey. That's where the clothes are now, lots of them. The other afternoon, Amanda Burden (above) popped in to ask about the hand-crocheted (*Continued on page 196*)

The skimpiest of skimps, just a riverlet of rayon jersey running from U-neck to above the knees. Shock, shock colours. \$15. Sportique Boutique, Stern's, 41 W. 42nd St. . . .

What works under the skimpiest skimps. Warner Brothers bodyslip—flesh tone, bra built in. \$7. 2nd floor, Bloomingdale's. 59th St. and Lexington Ave. . . . **More boutique on page 196.**



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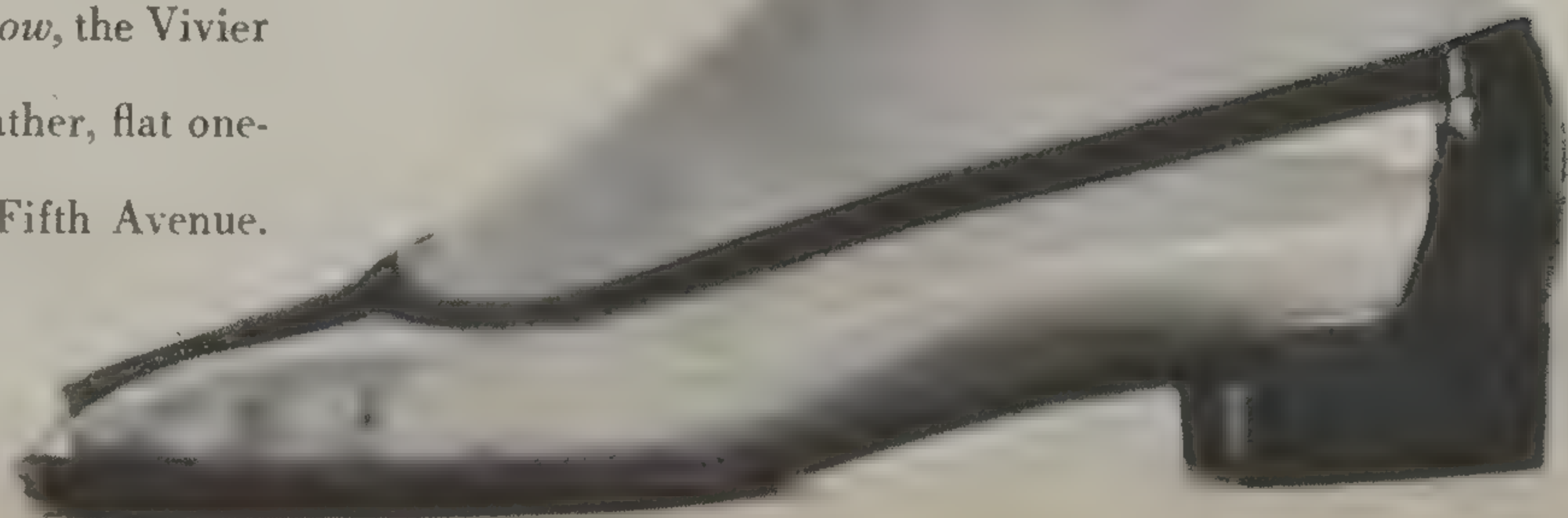
MARCH 1, 1966

VOGUE



VOGUE'S
EYE VIEW
PARIS:
THE GLASS
SLIPPER

Regardez, Cinderella: Roger Vivier has designed the lightest, most enchanting new slipper imaginable. A transparent, almost invisible, slipper in which, on a clear day—or a clear night—you can see a pretty foot forever....Not really a glass slipper, of course—plastic, and used like the supplest silk; for a sling-back slipper, *above*, with black-crêpe dots and straps, and a perfect dancing-heel—inside curve, straight back, one-and-three-quarter-inches high. *Below*, the Vivier Glass Slipper for walking: front tab and edges of black patent leather, flat one-inch heel—new love at Saint Laurent. Shoes, to order at Saks Fifth Avenue.



IN AMERICA THE YEAR OF THE DRESS

When a really big one hits in fashion, the whole world twigs: this is it and no questions—it's everybody's baby. Forget about size, forget about age; we're talking now about the kind of fashion that applies, individually, to every woman's own private vision of herself. Applies to you—to the way you want to look and feel in clothes for the life you want to live. . . . For this era—with that impact—the dress has hit. A slim unwaisted dress that's all cut and flow—and the end of the road for complex seaming, stitching, and inserts. It's one-piece in fact or it's one-piece in silhouette. It's small on the shoulders, small through the back, small up and down. It may be cut on the bias or cut on the straight, but the line falls straight over the body . . . slips straight from the shoulder, past the waist, touches lightly on the hip, eases at the hem. Moves—more fluidly than anything you've ever known. . . . This is the dress that is. The proportion against which everything else is balanced. Day or evening: the dress comes first . . . first the tiny ivory knit with cutaway arms. Then—come the white ribbed stockings; the brown crocodile pumps with flat gold buckles; the unlined chocolate-wool coat, spare and simple as an extended sweater. . . . First: the bare-back raspberry linen that falls—briefly, understand—from a halter top. Then—big gold cubes at your ears and a narrow, bright-yellow Tattersall coat with lines of black and berry. . . . First: the two-piece beige jersey dress with a bias top and little sleeves that feels as natural as breathing. Then—webby biscuit-colour stockings, don't you think? Plus low-heeled fawn suède pumps with golden buckles. Plus a big-brimmed hat of coarse straw in a clear and vivid pink. . . . First: the short-sleeved, ribbed, navy knit, easy as pie. Then—wouldn't a small sable coat be delicious over it? The palest, almost buff-coloured, sable with a quite high waist and some swing to the skirt; and just a short shining crop of hair coming to a point on the nape. . . . First: the geometric jersey split into sections of black and lapis; one sleeve, bottle green. Then—a polo-ponytail of thick Dynel hair, why not? Wrap it in green. . . . First: the small-yoked narrow smock in a wonderfully supple café-au-lait tussah. Then—pin a Maltese cross of rough emeralds at the yoke; enclose in an unlined pale-blue coat. . . . Now for evening, and this first: a soft, small, icy-blue crêpe with sleeves caught at the wrist, completely plain, except for a ten-inch band of silver bugle beads shivering above the knee. Then—legs turn pale; a diamanté rope drops to the breastbone; and a thin satin ribbon is tied in a bow around a short round cap of hair. . . . First: the long, strapless, black-chiffon dress that falls, like a pulled-up petticoat, from under the arms. Then—on into the night, a black lace shawl tied over your shoulders, a fresh white flower holding it fast in back. . . . Always: the dress first. This is its year and it's a beauty. Enjoy it.

THE SHORT, SLIM PAILLETED DRESS from Vogue's cover, right—a glorious bonfire by Mollie Parnis. Mimi di N earrings. Both at Saks Fifth Avenue. Dress, also at Halle Bros.; Gidding-Jenny; Neiman-Marcus. Hanes stockings. Evins satin sling-back, slippers at I. Miller.





THE
YEAR
OF THE
DRESS...
THE DRESS
*U*NDER
THE
PALE BLUE
*C*OAT



The dress *left*—an unbelted shaft of oyster wool jersey, very short, with a squared bib of welting—to wear from lunch on, March on. . . . Its own coat, *opposite*, pale-blue double-faced twill, also welted, high-waisted in feeling. Both by Bill Blass for Maurice Rentner. Coat, Agnona wool; dress, Jasco fabric, knitted in America. K. J. L. bracelets. Crescendoe-Superb gloves. All: Saks Fifth Avenue. Costume: Rich's; Dayton's; L.S. Ayres; Frost Bros. Laguna earrings. Hat by Halston; to order at Bergdorf Goodman. Stockings: Christian Dior.




Over a Paisleyed silk dress, *left*: a slim coat in crashing plaid, matching colours—red-green-yellow buttoned boldly in brass, its collar overflowing with the bow of the dress. By Burke-Amey; dress in silk; coat of Bianchini wool and mohair. K.J.L. bracelets. All at Bergdorf Goodman. Costume also: Nan Duskin; Neiman-Marcus. Prestige stockings. Hansen gloves. Coiffure by Ingrid of Kenneth. On a low-waisted dress of navy-blue wool jersey, *right*: a bright white leather belt, snapped off right on the hipbone—around it, this dress moves over the body like a soft, small chemise. By Norman Norell. At Lord & Taylor; Hudson's; Montaldo's; and I. Magnin.

THE YEAR
OF THE
DRESS...

*P*LAID
COAT FOR
PAISLEY,
LOW BELT
FOR •ERSEY
J





THE
YEAR
OF THE
DRESS...
*t*HE SLIM
*O*NE-
PIECE
DRESS

The unbelted dress, *left*: easy little walking stalk of
lineny cinnamon Barbacane (Staron fabric). By
Adele Simpson. About \$110. Charles Elkaim earrings.

Beautiful Bryans stockings. All at Bonwit Teller.

Dress: Julius Garfinckel; Rich's; I. Magnin. Hand-
bag by Lucille, at Mark Cross. Gloves by Grandoe.

The knitted dress, *right*: tabbed charcoal-grey wool
skimming straight down from tiny T-shirt sleeves. By

Hannah Troy. About \$110. Lord & Taylor; Jordan

Marsh, Boston; Woodward & Lothrop; Gidding-

Jenny. K.J.L. earrings: Henri Bendel. Tights by Dan-

skin. Gloves by Kislav. Coiffures: Ingrid of Kenneth.

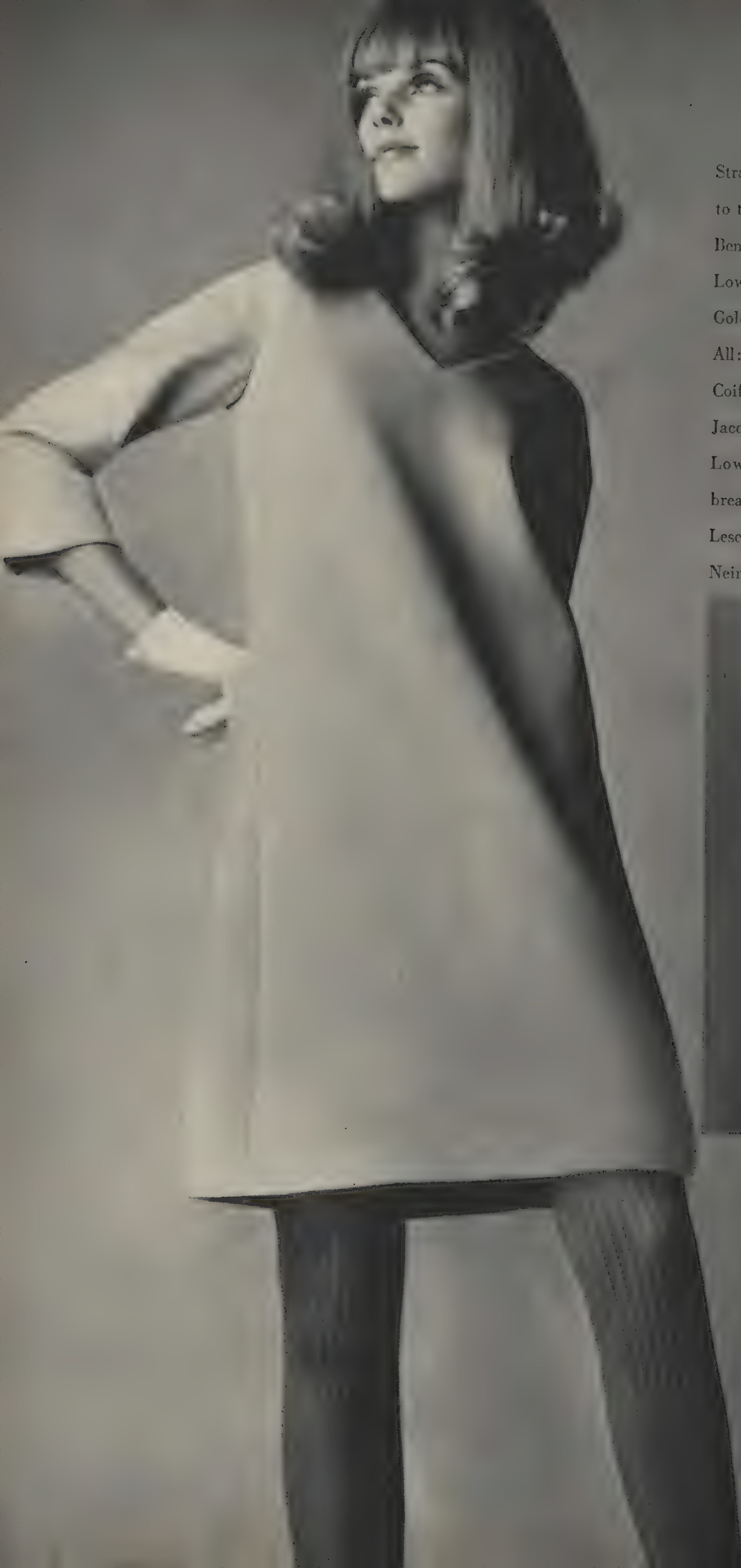




Over a dress of palest beige silk, *left*, a slim coat of wool herringbone tweed in cream and taupe—shoulders are close, the hang straight. Coat and dress, by Ben Reig. Bonwit Teller; Wanamaker's, Phila.; L.S. Ayres; I. Magnin. Judith Green bracelet, at Henri Bendel. For a slim dress, *right*, the clean-cut snap of a slim coat in sand wool gabardine, double-breasted. By Matlin; Anglo wool loomed in America; about \$200. Aris gloves. Both: Lord & Taylor. Coat: Julius Garfinkel; Gidding-Jenny; Neiman-Marcus. Countess Mara scarf. K.J.L. earrings. Both pages: Beautiful Bryans stockings; coiffures by Jean-Paul of House of Revlon.

THE
YEAR
OF THE
DRESS...
THE
S L I M COAT
OVER
THE *d* R E S S





Straight-A dress, *left*: V-necked camel gabardine that cleaves to the body in motion. Of Anglo wool. About \$200. Henri Bendel; Bramson. Beautiful Bryans stockings: Bonwit Teller. Low-pleated dress, *below*: grey flannel, yoked. Of Dick & Goldschmidt wool. About \$160. Calderon bag. K.J.L. earrings. All: Bonwit Teller. Dress: Stern & Mann. Prestige stockings. Coiffure: Jean-Paul, House of Revlon. This page: dresses by Jacques Tiffeau for Tiffeau & Busch; Viola Weinberger gloves. Low-belted dress, *right*: slate-blue linen, yoked double-breasted panel. By Ben Zuckerman. About \$185. Fuchs gloves. Lesco Lona bag. All at Saks Fifth Avenue. Dress: Rich's; Neiman-Marcus. Coiffures here, far left: Ingrid of Kenneth.



THE
YEAR
OF THE
DRESS...
THE
*S*LIM
ONE-PIECE
*d*RESS





Slim pink knitted dress, *above*, with lacy bib and collar. By Leslie Fay, of Herdmans linen and Arnel; about \$30. Lord & Taylor; Rich's; Marshall Field. Prestige stockings. Pompon shoes: Golo. White worsted gabardine, *below*, slanted welt seams. By Samuel Robert, of Anglo fabric; about \$125. Bonwit Teller; Jordan Marsh, Florida. Coiffure: Ingrid of Kenneth. This page: Fuchs gloves. White, walking pleats, *opposite*, low buttoned belt. By Abbott East, of Crown Fibranne; about \$40. At Lord & Taylor; I. Magnin. Lucille handbag. Grandoe gloves. Coiffure: Ingrid of Kenneth. Briefest dress and jacket, *far right above*, of white wool checked in mauve. By Dominic for Matty Talmack, of Tzaims Luksus fabric. At Bonwit Teller. Coiffure: Jean-Paul of House of Revlon. Geometric dress, *far right below*, pale-blue linen-and-acetate jersey, chartreuse bands. By Rudi Gernreich for Harmon Knitwear; \$65. Socks, \$16. Both: Henri Bendel. Coiffure: Ingrid of Kenneth.



THE YEAR
OF THE
DRESS...
THE *S*SLIM *d*RESS
WITH A
*W*ALKING
HEM





Fly-front dress, *above*, of navy-blue wool crêpe. By Christian Dior-New York. About \$200. Saks Fifth Avenue. Cowled black knit, *near right*: unsleeved, lean. By Kimberly; Dacron. \$55. Bergdorf Goodman. Coronet bag: Lord & Taylor. Trifari earrings. Coiffure: Ingrid of Kenneth. Slim knit dress, *below*: black, buttoned off-centre. By Kimberly, of Dacron. \$60. Altman's. Lesco Lona handbag. Red-and-navy plaid dress, *opposite*: bias V-yoke, cowled. By Miss Georgia, of Onondaga silk. About \$75. Earrings by K. J. L. All at Bonwit Teller. Dress: Woolf Brothers; I. Magnin. Coiffure by Jean-Paul, House of Revlon. Polo-shirt dress, *opposite corner*: smooth black wool, yoked. By Bill Blass for Maurice Rentner; Bellaine wool. \$225. At Bonwit Teller. Both pages: gloves by Hansen.





THE
YEAR
OF THE
DRESS...
*T*HE SLIM
*U*NWAISTED
DRESS



THE
YEAR
OF THE
DRESS...
THE
*t*WO-PIECE
*d*RESS





Straight silk dresses in two pieces, that blaze across seasons like brilliant illuminated pages—printed in sharp clean stabs of colour. Overblouse dress, *opposite*—tile-printed silk, with a round neck tied with a matching scarf, slightly widened hem. By Mollie Parnis, of Orceyre silk; about \$190. At Bonwit Teller; Hutzler's; Julius Garfinckel; Hudson's; Joseph Magnin. Castlecliff bracelets: Lord & Taylor. Dress and jacket, *this page*—Chinese waves of red-and-blue silk. The dress with a ruffled neck, the jacket collarless. By Pattullo-Jo Copeland, of Pomezia silk. At Bonwit Teller. Lanolav gloves, at Lord & Taylor. Berkshire stockings. Coiffures: Ingrid of Kenneth.



THE YEAR OF THE DRESS... THE BIG **S**TRAW HAT FOR THE **N**ARROW DRESS

It's in the balance—narrow little dresses stemming from the wide curve of pale straw hats. . . . Narrow three-piece dress, *left*, in beige cotton-and-linen tattersalled in red and navy; a buttoned shell of navy Fibranne. High-yoked top, bias-panelled skirt. Of Royal Woolens fabric; about \$125. At Miss Bergdorf of Bergdorf Goodman; Joseph Horne; Gus Mayer; I. Magnin. Necklace by Star of Siam; Henri Bendel. Mimi di N earrings. Grandoe gloves. Narrowed under straw hats, *opposite*, dresses with great shapes and colours: pink with welt seams curved to pockets, red with off-centre stripes and bow of beige. Both, of grainy rayon (Cohama fabric); about \$55 each at Miss Bergdorf of Bergdorf Goodman; Woodward & Lothrop; Hudson's; Burdine's. Hansen gloves, at Bloomingdale's. Necklace by Sarah Coventry. All three dresses by Shannon Rodgers for Jerry Silverman. Hats by Halston; made to order at Bergdorf Goodman. Stockings by Prestige, at Lord & Taylor.





THE YEAR
OF THE DRESS...
MINNIE
CUSHING
LIKES THE SLIM
BIASED DRESS
FOR EVENING...
COWBOY
HAT BY DAY.

Biased dress, narrow dress, *right*: white crêpe
poured straight from a jewelled *collier*—
one of Minnie Cushing's personal
favourites by the designer for whom she

works as "combination assistant and
sounding board." By Oscar de la Renta for

Jane Derby, of Onondaga silk: Saks Fifth Avenue;

Halle Bros.; Sakowitz. Apex Art earrings.

High poked-in crown, big curly brim, *left*:

Minnie Cushing's idea (and ours) of a hat
that's fun to wear with a slim short dress for day.

Adolfo's Cowboy, yellow straw with

stripes, at Saks Fifth Avenue; Hutzler's;

Rich's. Coiffures, up and down: Hugh Harrison.





THE
YEAR
OF THE
DRESS...
MINNIE
CUSHING

Biased and slender, *left*: the dress that's simply hung from a jewelled *collier* and set loose. This version—adored by Minnie Cushing: blue-and-fuchsia chiffon, over which a separate layer of chiffon foams up a storm of colour—like mist altering sunset patterns. By Oscar de la Renta for Jane Derby, of Bianchini silk. Bergdorf Goodman; Stanley Korshak; I. Magnin.

Right: Great galloping cowboy hat—crown dashed in, brim out to there—all slicked up in shiny black straw. By Anello of Emme. Also at Montaldo's; Neiman-Marcus; I. Magnin. Miss Cushing's coiffures on both pages, by Hugh Harrison.





THE
YEAR
OF THE
DRESS...
THE DRESS
THAT
FLOWS
FROM
THE
SHOULDER

The dress that's cut like an Egyptian jibba, *left*—gold brocade with slashes showing a flame of taffeta inside. Slashed neckline under ropes of coral beads . . . rope of hair caught with roses. Jibba by Stella, made to order for I. Magnin. Jack Gilbert beads; Robert Originals rings; I. Magnin. The dress with a *tablier* back, *right*—folds of white crêpe held in bands of shimmered embroidery and black ribbon rosettes; hair piled high, ribboned. Dress: Dominic for Matty Talmack; Abraham silk. Bonwit Teller; Neiman-Marcus. Joseph Warner earrings. Coiffures, both pages: Jean-Paul, House of Revlon.



THE
YEAR
OF THE
DRESS...
THE
LONG
ROMANTIC
DRESS



Empire dress, *left*, crisp green silk blooming with bougainvillaea. Tiny puffed sleeves, trailing panel . . . Empire coiffure with ribbons. By Branell, Onondaga fabric; about \$200 at Best & Co.; Gus Mayer; Montaldo's; Battelstein's. Evins shoes: I. Miller. Toga dress, *right*, of Nile-green silk crêpe with a halter neck twisted over bareness at the back. By Dominic for Matty Talmack, of Abraham fabric. Herbert Levine shoes. All at Bonwit Teller. Dress, also at Nan Duskin; Harzfeld's; Frost Bros. Enamel rose earrings by Robert Originals; at Henri Bendel. Coiffures by Jean-Paul of the House of Revlon.



THE YEAR
OF THE
DRESS...
THE SLIM
COVERED
DRESS
AND THE
CUT-OUT
KNIT

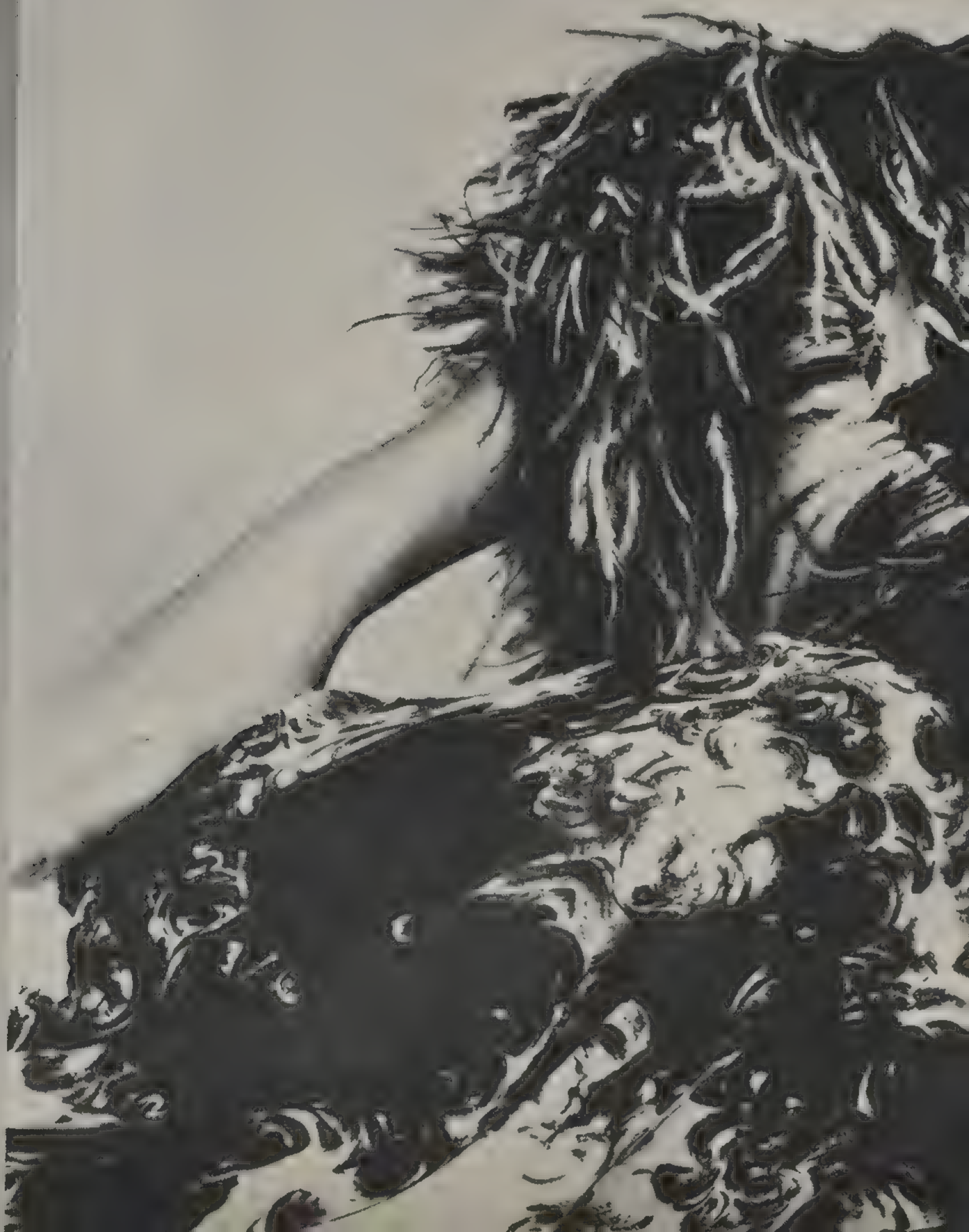


Pale eyeshadow wool, *left*—the faintest blue-green, for a slim dress with a little band of belt set high over easy folds. High cowl neck, long kimono sleeves. By Charles Cooper for the Connoisseur Collection; about \$110. Mimi di N earrings. Hansen Complexion gloves. All at Saks Fifth Avenue. Dress, also at J. P. Allen; Woolf Brothers; Frederick & Nelson. Slim white knit, *right*, cut-in shoulders, cut-out zigzag points. By Betty Carol for Mam'selle, of double-knitted wool, junior sizes; about \$45 at Lord & Taylor; Jordan Marsh, Boston; Hovland-Swanson; Sakowitz. K.J.L. earrings. Fuchs gloves. Round-the-Clock stockings. Coiffures: Ingrid of Kenneth.





Feather print, *right*, on a long halter dress of silk twill; a stole edged in marabou. All: clean black and white. From the ready-to-wear collection by Sophie, at Saks Fifth Avenue. House of Berland earrings. Carrot-topped white, *upper left*, a long fluid crêpe dress with a smooth halter top and long stole, of razzling bright orange. By Junior Sophisticates, in crêpe of Celanese acetate and rayon (Hargro fabric); about \$70 at Saks Fifth Avenue; Hutzler's. Geometric earrings by Castlecliff. Ruffled white crêpe, *lower left*, a long dress with a white organza ruffle around the low rounded neck, a green ribbon sash tied high. By Lanz, in junior sizes; of Swiss rayon. About \$50 at Bonwit Teller; Neiman-Marcus. Earrings by Hagler, for DeMario. Coiffures: Ingrid of Kenneth.





THE
YEAR
OF THE
DRESS...
*t*HE LONG
CLEAN
PRINT;
FLUID
*W*HITES





Ruffled black dress, *above opposite*: silk marquisette with a spill of ruffles in front, a ruffled boa to flutter over bare shoulders. By Rosalie Macrini. Bonwit Teller; Julius Garfinckel. Jewellery by Hagler for De Mario. Feathered black dress, *below opposite*: black silk chiffon falling straight and narrow from a strapless top to a hem of jet coq feathers. By Sarini. Bonwit Teller; I. Magnin. White globes ringed in glitter: Arpad earrings. Tasselled black dress, *above*: a wraparound of silk crêpe held by tiny halter straps and a huge black tasselled chrysanthemum. By Monte-Sano & Pruzan. Earrings by K.J.L. All at Saks Fifth Avenue. Dress also at Hutzler's; Neiman-Marcus. Coiffures on both pages, by Ingrid of Kenneth.

THE YEAR
OF THE
DRESS...

b THE LONG
BLACK
DRESS
WITH
BARE
SHOULDERS

THE
YEAR
OF THE
DRESS...
THE
*P*ALE
DRESS
FOR
*L*ATE DAY





Pale-pink crêpe de chine, *left*, soft, slim, with angel-robe neck and sleeves, the sudden spice of chartreuse bands at hem, neck, cuffs. By Teal Traina, of silk; about \$125. At Bonwit Teller; Godchaux's; Sakowitz; Joseph Magnin. Bracelets by Bergère, at Bonwit Teller. All-white brocade, *upper right*, a dress with sculptural slimness, small rolled collar, tiny sleeves. By Rona, of Onondaga cotton brocade; about \$40. At Lord & Taylor; Jacobson's, Michigan. Earrings by Jack Gilbert. Angelic coiffures, left and above, are by Ingrid of Kenneth. Sea-blue crêpe smock, *lower right*, with easy little gathers curved to the high buttoned yoke, sleeves with bands and bows. By Jobère, of Onondaga silk crêpe; about \$125. At Saks Fifth Avenue; Halle Bros. Ribbon-tied bracelets are by House of Joy. Coiffure is by Kenneth.



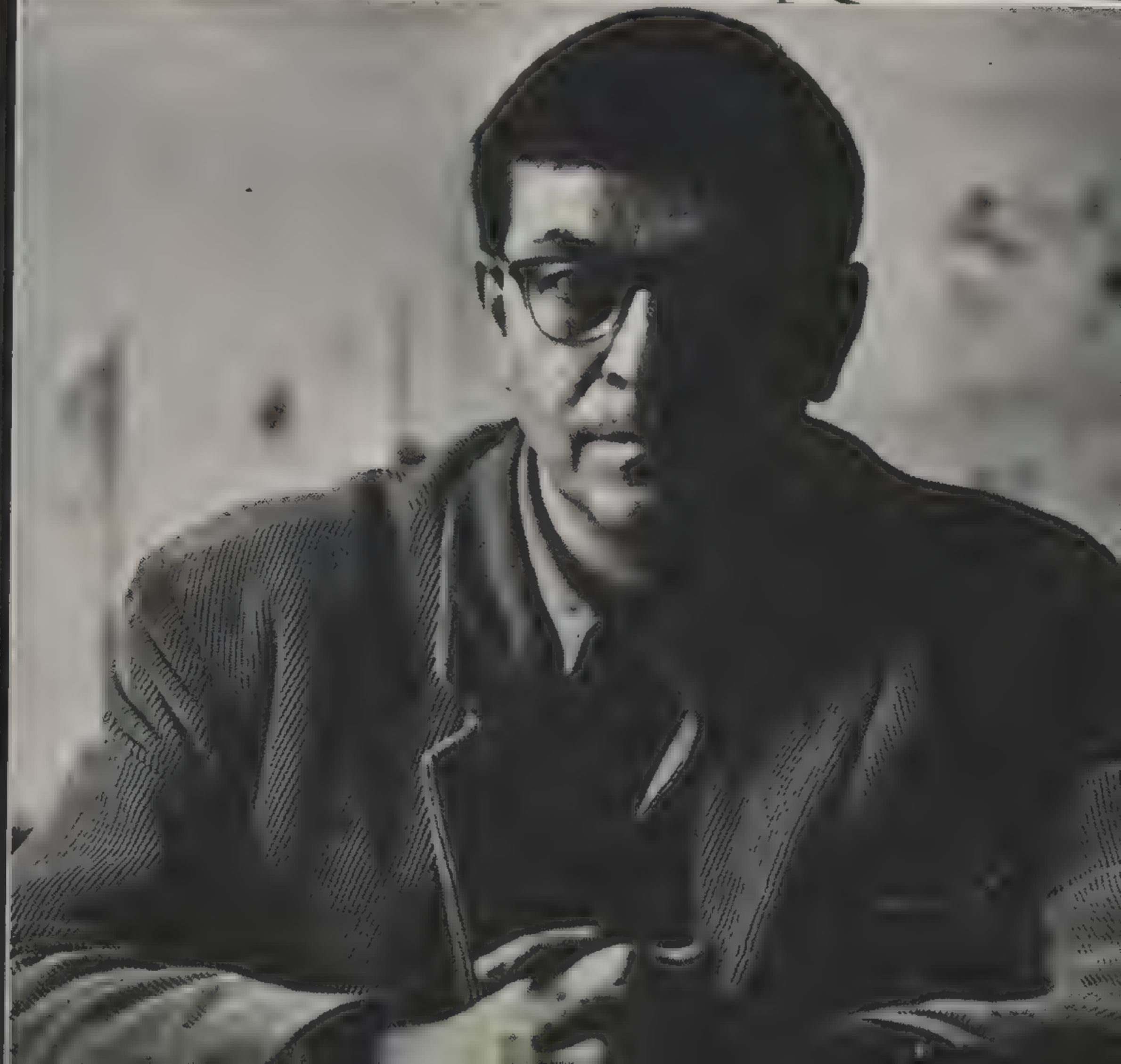
A deep-brown top, *left*, curving to a lifted waist, shoulder-cap sleeves, a flow of white for a skirt—all, silk crêpe. At the bosom, a soft tie. By Charles Kleibacker, of Bianchini fabric; at Henri Bendel; Neiman-Marcus. Earrings: Hagler for DeMario. Kayser gloves. Empire top of black, *right*, over a fluid white skirt—all small, slim to the body, the neck slashed to a deep curving V. By Ben Barrack, of silk crêpe; about \$90. Coblentz shoulder bag. Both: Miss Bergdorf of Bergdorf Goodman. Dress: Julius Garfinckel; Famous-Barr; I. Magnin. Mimi di N earrings. Coiffures: Ingrid of Kenneth. Hanes stockings.



THE YEAR
OF THE
DRESS...
THE ONE-PIECE
CRÊPE
DRESS,
DARK TOPS,
WHITE
SKIRTS



PEOPLE ARE TALKING ABOUT...





MIREILLE MATHIEU, far left, nineteen, a burning-eyed small Avignonnaise, who looks and sings so uncannily like Edith Piaf that she sprinted to fame after two minutes on French television. Meagre, dressed in black, throbbing out the shattering Piaf laments, she raised ghosts at the Olympia music hall, tore at tough Parisians. Now recording, appearing on American television, touring, Mireille Mathieu, the oldest of thirteen children of a poor Midi stonecutter, said, "It's normal."

"LES NOCES," near left, top, the great Russian wedding dance-cantata by Stravinsky, danced triumphantly, with passion and imagery, by the American Ballet Theatre. After New York, the company will tour the country. Joyously choreographed by Jerome Robbins, staged against Oliver Smith's brooding censorious ikons, "Les Noces" threads music, chorus, dance, and theatre into a rare, ritualistic masterpiece.

"BARBARELLA," near left, centre, a French comic-strip book by Jean-Claude Forest, who fizzes science fiction, wit, and *amour*. His "cosmic nymphomaniac" heroine, Barbarella, zips through outer space, strips to conquer other-planetarians. Though barred from Paris shopwindows, the book, distributed by Opera Mundi, sold. Soon, Jane Fonda will play the outer-space, outrageous sprite in a movie directed by her husband, Roger Vadim. **PETER WEISS**, near left, below, is the intellectuals' delight—a playwright whose clamorous drama, *Marat/Sade*, has been played in Europe and is now one of Broadway's biggest hits. Born in Germany but living in Sweden for some twenty-seven years, Weiss always rides into the hurricane's eye, has another storm vehicle in *The Investigation*, a study of Auschwitz. That play opened simultaneously not long ago in fourteen theatres in East and West Germany and will arrive in New York next fall—to more clamour.

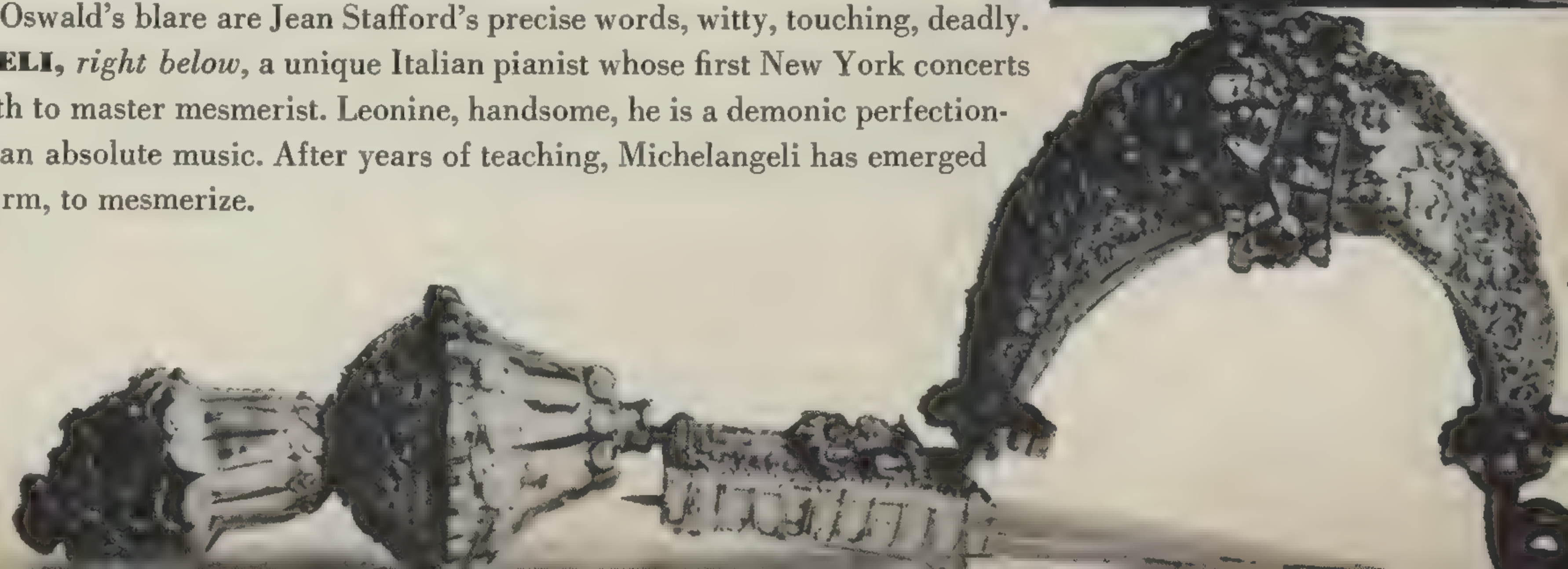
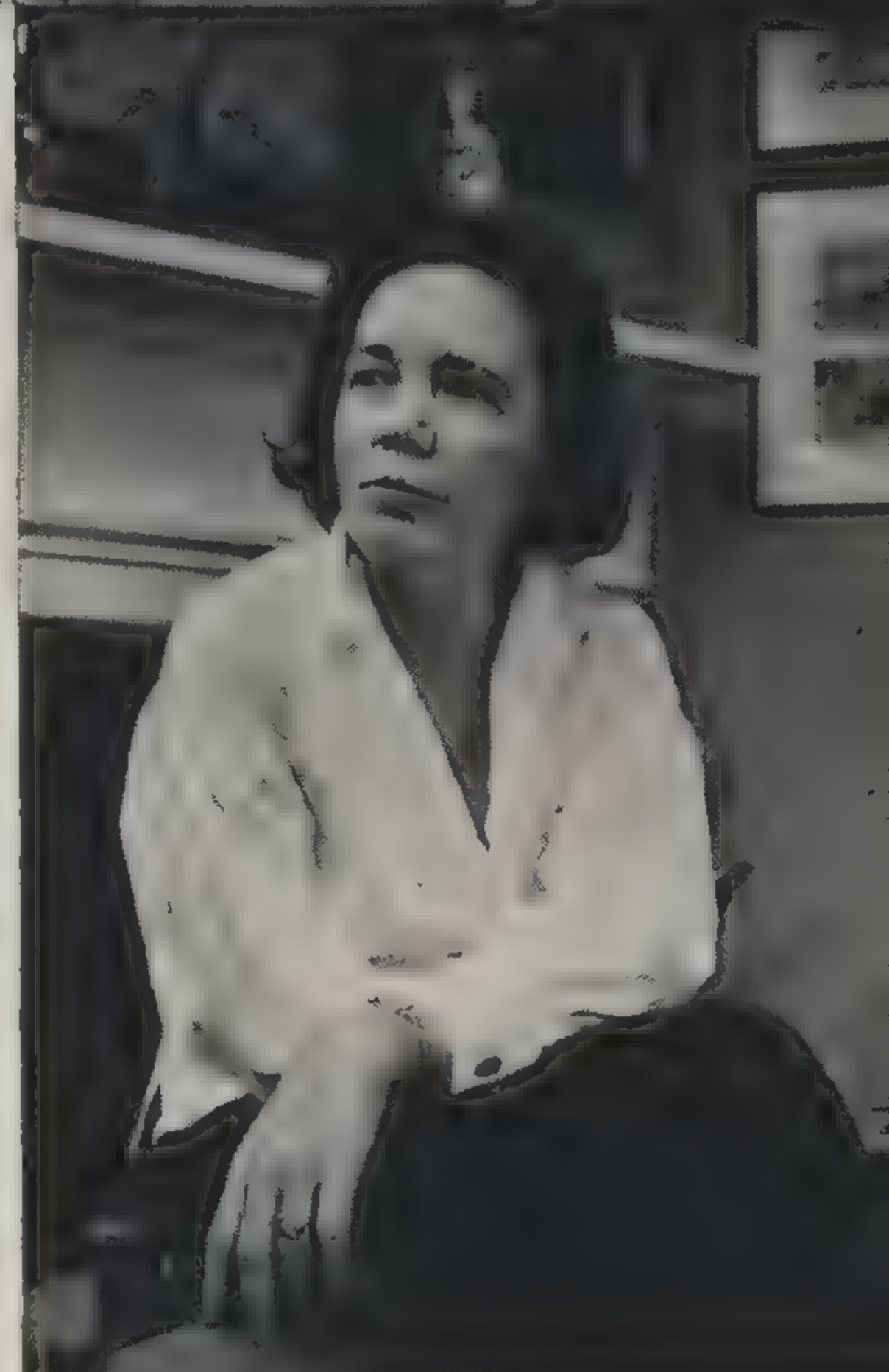
ANGIE DICKINSON AND BURT BACHARACH, above, an amber-brown-eyed actress married to a sapphire-blue-eyed composer, who guard separate boom charts. She is the love of three movies: *The Chase*, *Cast a Giant Shadow*, *The Poppy Is Also a Flower*. He is the new sound of love. On records, on television, on the soundtracks of the movies *What's New Pussycat?*, *Promise Her Anything*, *Casino Royale*. Bacharach, who writes songs with lyricist Hal David, studied with Milhaud, and arranges and mixes his own scores which he conducts, said one critic, "with movements most men reserve for riding a camel."

NOEL HARRISON, top right, a sandy-haired Britisher who paces his electric guitar to velvet-voiced singing of Bob Dylan folk-rock, English music hall, and French songs in night places from California to New York. Slender, dashing in a black turtleneck jersey and dinner jacket, he lures, lulls, swings with a sheen of polish and relax similar to that of the other Harrison, Rex, his father.

JEAN STAFFORD, right centre, whose book *A Mother in History* is a chiller, masterly. For this astonishing portrait of Marguerite Oswald, mother of Lee Harvey Oswald, the novelist spent three days in Texas with Mrs. Oswald, who sat under a print of Whistler's portrait of his mother, talking a stream, mostly taped. Her monologue ("Draw her out? I couldn't get a word in edgewise," said Miss Stafford) mixes reality with non sequiturs ("Now maybe Lee Harvey Oswald was the assassin, but does that make him a louse? No, no! . . . You find killing in some very fine homes . . ."). Edging Mrs. Oswald's blare are Jean Stafford's precise words, witty, touching, deadly.

ARTURO BENEDETTI MICHELANGELI, right below, a unique Italian pianist whose first New York concerts in fifteen years pulled him from quasi-myth to master mesmerist. Leonine, handsome, he is a demonic perfectionist, unleashing tones that flash to achieve an absolute music. After years of teaching, Michelangeli has emerged from his craggy castle in Bolzano to perform, to mesmerize.

CAMPANIAN JEWEL, below, an intricate clasp, one of two hundred rarities in the exhibition "Greek Gold: Jewelry from the Age of Alexander," now at The Brooklyn Museum.





*"There was
no hurry
in her hands."
Christina Rossetti*

To judge by her past behaviour, no one will have been less impressed by whatever clichés have been used to describe her—at the moment of being thrust into the highest office in her land—than intelligent and sensitive, handsome Indira Gandhi. Which is unquestionably why she inspires such widespread trust, and why she has so swiftly named herself India's *first servant*. Having gained the capacity to speak with ever-increasing authority, in spite of an habitual shyness, the obvious integrity and sincerity of her words succeed in drawing vast masses in India, when she addresses them without histrionics, in her soft, firm, even voice. Which doubtless explains in large measure why her hardheaded political cohorts recently chose her as Prime Minister—a distinction so rare for any woman that only one other woman has ever been a prime minister and that of the island of Ceylon. They selected her from a number of strong competitors, not because she is the daughter of the late Jawaharlal Nehru, but because of her own original capacity to lead, and her dauntless courage.

Born in 1917, during a tumultuous period in India, she was drawn into political activity at an early age, which may well have caused her to become mature more quickly than most other children she knew. "When I was thirteen," she recalls, "I started a young people's movement, our main purpose being to help in the fight for Indian independence. We



MRS. INDIRA GANDHI,
PRIME MINISTER
OF INDIA

had neither funds nor loudspeakers. But we did have a human loudspeaker in the form of a man with a most powerful voice. We would say to him, 'We shall say something and then you can bellow it out.' "

Because Jawaharlal Nehru so strenuously objected to giving specific directions about what his small daughter should do and think, she became rather startlingly independent herself: "Regardless of my father's ideas or those of anyone else. I was always aware, nonetheless, of the example my parents set—that a certain standard must be maintained, even when nothing was said."

● ail sentences for peaceful activities in behalf of Indian independence were the order of the day in the Nehru household. The first letters Indira ever received from her father were written to her from prison when she was a girl. "This was when I was ten. At seven I had begun to ask questions. So that when my father was imprisoned, being desirous of providing me with answers, he sent them in writing.

"The next lot of letters I received from him from jail were written in 1933. Since he could not send them to me, he kept them for me until he was released. He had only one or two books with him." The letters (Continued on page 210)

TEXT AND PHOTOGRAPHS BY DOROTHY NORMAN



MR. AND MRS. HENRY FRANCIS DUPONT

PHOTOGRAPHED AT
WINTERTHUR
WITH ITS INCOMPARABLE
GARDENS

*f*ramed here by Winterthur flowers are Mrs. du Pont, *above*, witty, energetic, given more to the cultivation of music than flowers, and Mr. du Pont, *right*, photographed in the Winterthur conservatory against a background of potted campanulas. In the Emersonian spirit that, "the only path of escape known in all the Worlds of God is Performance," Mr. du Pont has devoted a great part of his life to creating two unprecedented American phenomena: the Henry Francis du Pont Winterthur Museum and his extraordinary gardens.



"AMERICA'S HEAD GARDENER," HENRY FRANCIS DUPONT

BY VALENTINE LAWFORD

Striding across a windswept slope of Winterthur in his weather-beaten straw hat with its faded maroon band, his noncommittal overcoat and business suit, with a spike of spiraea or a handful of salvia or a sheaf of lily leaves in his hand, Henry Francis du Pont, the owner of Winterthur in Delaware, might easily pass for his own head gardener. Rightly so. For that is what he is, and what he likes to call himself, and what he takes a pride in being—to all appearances, the only form of pride capable of tempting this fortunate, singularly beneficent American.

"Probably the greatest gardener this country has produced," Mr. du Pont was called in a recent citation from Pratt Institute. Responsible for the Henry Francis du Pont Winterthur Museum, which contains the largest and richest collection of historic American decorative art ever privately or officially assembled, he also created the immense Winterthur gardens, with their magnificent display of trees and shrubs and flowers.

Born at Winterthur eighty-five years ago, Henry Francis du Pont has loved gardening since his youth. While he was at boarding school, he chose to spend his spare time working for a local nurseryman—a choice which must have been even more original and courageous in the 1890's than it would be today. When he inherited Winterthur on his father's death, he took over a noble property by any standards, with its rolling landscape, its woods filled with the especially tall and luxuriant trees for which that part of Delaware and a part of neighbouring Pennsylvania are renowned, and its old house rich in family associations. But like the collection of furniture and textiles in the museum, the gardens in their present expanse and diversity—with the exception of a *pinetum* of more than sixty different species and varieties of coniferous trees, which he started jointly with his father half a century ago—are the product exclusively of his own research and enterprise, knowledge, and patience, and owe their existence to him alone.

Of Winterthur's thousand acres, forty acres are now cultivated garden—a hundred acres, if one includes its wealth of lawns and miles of plant-edged drives. Cutting garden, nursery garden, greenhouses, and cold-frame area each occupies as much space as a more-than-average-sized garden. About fifty men are employed as gardeners, and many others as agricultural workers, herdsman, carpenters, and attendants in the gardens and around the museum. About fifty families of employees are housed on the estate, which has its own post office and fire department. The greater part of the construction work in the museum and gardens is done by the estate carpenters. A resident tree surgeon is fully occupied almost every day of the year. Existing streams have been enlarged and developed to feed a sprinkler system reaching to the furthest outlying areas, and if needed, to fight fires. One Winterthur reservoir alone has a capacity of eight million gallons.

The work of planning and planting and upkeep is enormous, intricate, and unceasing. "Last year," the Director of Gardens con-

fided, "we thought the place at last was perfect. But already we have eight pages of notes for improvement." In one week last spring, seven hundred heather plants were put in to strengthen and beautify a bank. One hesitates to calculate how many men are engaged, and for how long, taking the withered blossoms off the acres of azaleas and rhododendrons which are Winterthur's pride in May. Every June, three men spend a whole day performing the same essential service on the infinitely less numerous lilacs. . . .

But there is far more to Winterthur than unusual self-sufficiency and overwhelming extent. Quantity is more than matched here by quality, vast size by minute attention to detail, a rare ability to spend by the rarer capacity to create.

Three gardening principles have been followed throughout by Mr. du Pont, so consistently that their combination has become Winterthur's triple hallmark for anyone who cares about the great gardens of the world. Every remote corner, at every season, demonstrates its owner's delicate colour sense. The all-too-often neglected beauty of indigenous American trees is exploited without inhibition. Planting is nowhere niggardly, but invariably massed.

From early April to late June—Winterthur's season of greatest excellence—drifts to snowdrops, crocuses, daffodils, and tulips, cascades of crab apple and cherry blossoms, woods-within-woods of native and exotic azaleas and rhododendrons, combine an uninterrupted tour de force: a series of simultaneous and successive colour symphonies, with never a confused passage or imperfect development or dubious note. Almost boringly familiar oaks and tulip poplars are here not just put up with as an unavoidable background but cleaned and encouraged, and given as important a rôle to play in the flower gardens as in the woods. (If Mr. du Pont is asked which are his favourite trees, he is likely to reply: "All trees. Particularly American trees. Most of all, the trees that grow in Delaware." And it is a fact that one comes away from Winterthur with a shaming suspicion that one has never really looked at the vegetation of the eastern United States before.) As for massive planting, perhaps, out of a multitude of examples, June visitors will best remember an acre of hybrid lilies from Oregon, yellow, orange, and red, at the edge of a sweep of wheat field and a square mile or two of open pasture. The lilies—each one something of a horticultural luxury—seem to have been sown as lavishly as the crop behind them and to have grown as naturally as the grass on the hills beyond.

The same principles of mass effect apply to cut flowers within the du Pont house. On an ordinary summer day, roses, sweet peas and pink gladiolus, yellow lilies and purple stocks, orchids, marigolds, pelargoniums, and anthuriums, provide an astonishing accompaniment to its inhabitants' lives. Special vases are reserved for each species. Pewter, for example, is used for pale-mauve Darwin tulips. The floral specimens are perfect without exception—or they would never have been allowed in the house in the first

place. But the different species, and even the different colours, are seldom mixed for greater effect. For once, it is as though a house had been built for the sake of its garden, rather than a garden plundered to glorify a house.

Habitually, Mr. du Pont gets up and starts working in his room at six-thirty in the morning. ("Five hours of sleep are all that any man needs.") At nine, he sets off every day on a tour of inspection lasting several hours. He makes his rounds by car, driven by Mr. Gordon Tyrrell, his British-born Director of Gardens. Often he goes out again in the cool of the evening, when guests and gardeners have departed, and he can work and think in peace.

He is never without a notebook in his pocket, in which he jots down the gardening ideas that occur to him: an endless succession of plans for immediate improvement and long-term change. If he plans a new planting, he carries stakes with him and sets them up in the selected places, each stake marked with the plant name and cut to the height of the plant at full growth, to avoid any risk of interfering with existing planting or blocking a view. When the stakes are in place, they are likely to be left there for weeks or even months, to give him time to come again and again to look at them from different angles, before making a final decision. Sometimes he brings whole plants, or branches, or flowers and fronds, to make sure that the newcomers will really blend with their neighbours.

He dislikes formal planting. In all of Winterthur there is no horticultural formality except in an area known as the Sundial Garden, which by local standards is only a secondary feature. When he has decided on an important innovation—a broad carpet of daffodils, for instance, on a hillside previously bare—the precise layout is ordained by a characteristically Winterthur version of controlled chance. Limbs of trees, that have fallen in a storm, are taken out of the woods and placed on the ground, and the bulbs are placed in position in accordance with the outlines of the branches, with every fortuitous arabesque and elbow as faithfully recorded as in a shadow on the grass.

He is less concerned with changing the natural landscape than with exploiting its possibilities, livening it, and making it move. He has turned a disused quarry not into a conventional rock garden but into a "texture garden" of primulas, heathers, and dwarf rhododendrons. There are cattle grazing in the fields. He dams streams into ponds and stocks them with fish. He builds islands on his reservoirs for native Canadian geese.

Driving in or out of Wilmington, where he has an office in the Du Pont Building, or travelling to or from one or another of his houses at Southampton and Boca Grande, he is liable to stop his car and pick some plant growing at the roadside, to remind himself to try out the same plant at Winterthur. If he is away from Winterthur at the appropriate season, he never fails to enquire by telephone about the mating and hatching of the wild ducks on his ponds.

He has a photographic memory. It is scarcely an exaggeration to say that he knows every plant on his estate. Absent or present, he watches over them all with an unbelievable solicitude. And since Nature has a heartening habit of responding to human love, he often has his reward. A few years ago he decided to send some of Professor A. P. Saunders's hybrid peonies to be exhibited at the great Chelsea flower show under the auspices of the Royal Horticultural Society in London. The Winterthur exhibit was sent over to England by air, in the care of the daughter of the famous breeder of these peonies, the

late Professor Saunders. Under Mr. du Pont's supervision, each flower had been individually wrapped in wax paper; and since the peonies were to remain for a week on show after the Atlantic crossing, an alternative example of each flower was included, in case of spoiling en route. The consignment was met, by previous arrangement, at London Airport, taken immediately to a florist's and placed in cold storage before the exhibition. The odds against their success were staggering; but they won the coveted Lindley Silver Medal.

The other gardening honours which Mr. du Pont has received are far too numerous to mention. Suffice it to say that few Americans, one imagines, have received as many horticultural and botanical citations, gold medals, medals of honour, and distinguished service awards as he has; or have had two plant species named after them; or have been made, as he was made four years ago, the first American Vice-President of the Royal Horticultural Society of England.

In a short introduction that he once wrote for a book on some of the eighteenth-century furniture in his museum, Mr. du Pont defined his personal philosophy of collecting. What he wrote then applies to his gardens as well as to his museum:

"A foremost drive for the collector is a love of his materials. To him these are of such beauty or importance as to cause him to preserve them, by no means for himself alone, but in order to share them with others. Because he believes in what he collects, he wants others to do so too. . . ."

Gardening, like collecting, can be a famous form of self-indulgence. But there can be few gardens where more is done, more meticulously and intelligently than at Winterthur, to persuade one that it can also be a form of grace. On the tanbark paths and turf walks, directional barriers guide visitors to the areas where the blooms are at their finest, by the route from which they can be seen to best advantage; and the barriers are changed almost daily throughout the seasons. (If Mr. du Pont happens to be out in the gardens himself and notices a visitor walking in the wrong direction, he politely tells him so and firmly makes him retrace his steps.) Portable "guides" are available to visitors, with detailed, tape-recorded descriptions, which are changed, like the barriers, as the seasons change. "Browse copies" of all the major works on Winterthur lie on tables in the Garden Pavilion, where luncheon is provided. There is a colour film of the gardens on view in the pavilion, to show one what one might have seen "if one had only been here last month."

In the same introduction, Mr. du Pont offered another reason for the genesis of his collection:

"Early American arts and crafts had not been given the recognition they deserved. . . . I am glad to have been able to preserve in some degree the evidences of early life in America."

Once again, as with collecting, so with gardening, Mr. du Pont's care for specifically American vegetation is intimately connected with his feeling that the natural beauty of the American landscape may only too soon be a part of the American past. So far as he is concerned he is determined that at least at Winterthur (which is permanently endowed) future Americans may have a chance to see and enjoy the America that once was. One of his latest acts has been to put a mile-long walk through his woods, where anyone still inclined to do so may walk undisturbed under American forest trees, among native ferns and laurel and wild flowers, in something like their splendour and exuberance when this country was still the wild garden of the world.



“*A*MERICA’S HEAD GARDENER,” AMONG HIS GARDENS



Mr. Henry Francis du Pont at his house at Winterthur, *above*, on terrace steps overflowing with fuchsias.

Left: A pond fringed with iris, frequented by wild duck, with, in the distance, a glimpse of the cutting garden which provides flowers for the du Ponts and for the museum.

Right: A wildfire of hybrid lilies, a blazing example of Mr. du Pont’s massed, free-form plantings, with, beyond them, a flowering dogwood, and the open rolling pastureland of Winterthur.





QUEEN HELEN'S GARDEN

H. M. THE QUEEN MOTHER OF RUMANIA
GARDENS AMONG ROSES OF RUMANIA
AND TREES OF GREECE
AT HER ITALIAN VILLA SPARTA

BY VALENTINE LAWFORD

Her Majesty Queen Helen, Queen Mother of Rumania—daughter, daughter-in-law, sister, and mother of kings—has spent almost half of her entire life intermittently in exile, either from her native country of Greece or from Rumania, the country of her marriage. Alone now, in the Villa Sparta near Florence—the only one of a score of houses which she has furnished and decorated in her lifetime that still belongs to her—she lives in Italy as an exile from Rumania today. Yet, for those who know her well her humour and resilience are as proverbial as her devotion to her son, the deposed King Michael, her rare sense of the obligations of royalty, and her unchanging good looks. She is the last person in the world to believe that she ought to forget the past. But she simply has no time for self-pity in the present. Like the hero of Voltaire's best known and least dated novel, she is too busy cultivating her garden.

The Queen's garden lies close to the village of San Domenico, in the heart of a terraced countryside overflowing with houses and gardens of legendary beauty. Behind it, the land rises dra- (Continued on page 191)

HORST







QUEEN HELEN'S GARDEN



The formal serenity of topiary boxwood and cypress frame, define Queen Helen's terraces. *Above:* Lemon trees punctuate an intricate boxwood pattern. Through the gate, a four-hundred-year-old boxwood pyramid.

Left: Blue violas framed in box, glimpsed through Judas-tree blossoms, forsythia.

Right: Soaring topiary wall of cypress planted by Queen Helen. The sixteenth-century Florentine statue was given to her by her sister and neighbour, Princess Irene of Greece, Duchess of Aosta.





How to know when to do what to your face

Start by *knowing* that face-care is indeed a puzzle. A puzzle to which almost everyone you meet will have some sort of answer. Quite possibly an answer that conflicts dramatically with the theory you were given last time around, which—if it happened to come from a friend with a ravishing skin and a batch of confidential recipes—may be attributable not to those recipes, but in fact to hereditary luck. Heredity has ever so much to do with skin, and don't forget it. But skin-care has a lot to do with skin-beauty, too. It can, if it's smart, stand in the way of time, to a degree. And it can do a second thing, which is to create the illusion of beauty via makeup. We assume you know all that.

But how does one know when? When to revise the skin-care program, when to make a sprint to a new makeup life? . . . Your dermatologist will know when. So, most likely, will the consultant behind the department store cosmetics counter, who may have made skin analysis her career. So, too, will the salon skin specialist who has looked at enough skins to know which is what. But meanwhile there's usually only you, alone with your face and your mirror and your experience with a thousand different elements designed to enhance your physiognomy, some of which worked, some of which didn't, and some of which started out brilliantly, then, curiously, fizzled out on their Good Samaritan rôle. . . .

Age can provide some sort of a clue—a slim one, to be sure, but an index of what to think is relatively normal, and what is not, *when*. . . . So let's examine, chronologically, what the dermatologists have to say about time, starting with the inauspicious age of thirteen—give or take a year or two, a girl's age of puberty. Things start happening that demand adjustments with the easy soap-and-water routine that sufficed heretofore. Hormones are generated by sex glands, which in turn stimulate the oil glands; and how active or inactive the oil glands are is one of the major determinants of skin condition. In 90% of teen-age faces, acne in one form or another takes over, requires meticulous cleanliness and medication, often a specialist's knowing eye. But aside from a surge of oiliness and a marked tendency toward blemishing, there is no "average" teen-age skin. Chocolate, for instance, may be one girl's skin poison, another's unsullied joy, . . . Be- (Continued on next page)

HOW TO PUT YOUR BEAUTY LIFE TOGETHER

How, in the face of all the help that's offered up these days, can a woman sort her facial needs from her non-needs? How can she work constructively, *consistently*, toward her face's good? Efforts at a complete, rather than a patchy, plan are being made by most cosmetics makers. And you'll notice that almost none of these efforts attempts to be all things to all women. (Such a program would be the convenience to end all modern conveniences—but realistically it just can't be done that way.) No. What makes simple sense is to explore a plan that's typecast for your needs—in depth. In cleanser, in night cream, in day wear (meaning in under-makeup moisturizer and makeup itself). A program in which a certain objective stands firm throughout. So it is with a new plan called Geminesse by Max Factor. For skin that isn't a baby any more (and since skin-age is measured by moisture, this could be a skin anywhere from twenty-one on up), a monumental new program is being launched by a house that has, in the past, turned out sound, sometimes brilliant products, but has officially given the moisture-needing skin only a medium-size hello. Now its intent—to paraphrase a certain French writer—is this: If it's nature's idea to make skin wither, then it's the idea of Geminesse to spoil nature's plans. Spoil them with a dual-care program in which the skin's moisture is promoted by night and secured by day in makeups specifically designed for it. The program is pared. Cleanser; toner; night cream. Moisturizer; a remarkably "lifting" fluid makeup; a set of shadow erasers (in which a thing called Blender does as good a job of erasing circles as you've ever seen). Then the trimmings: a palette of powdered colours for cheeks, temples, forehead, eyelids, whatever—a toy, really, but one from which results should be more profound than playful. Finishing powder and pressed-powder compact wrap it up. Geminesse, you must have guessed, got its name from Gemini, or the twins. Dual care—inseparable purpose—night and day. Hair for the creature at left (whose face-care puzzle, you'll note, is nicely resolved) dressed by Kenneth. Lace-frilled collar on a child-bride's dress by Bill Blass for Maurice Rentner; Joseph Warner earrings; Adolfo bows.

BEAUTY *bulletin*

More on knowing when to change face-care tactics

(Continued from preceding page) tween seventeen and twenty-three, the oiliness seems to stabilize. "Great variation in the time this happens," noted our Paragon Dermatologist. "Oiliness," he went on, "doesn't look good, doesn't hold makeup. However, it doesn't mean acne. I see a number of young women who are disturbed by the fact that they have nothing more than plain oily skin. Their oil glands are genetically predisposed to making more oil, are more sensitive to normal levels of hormones which push the glands to put out more sebaceous material." . . . For them, most dermatologists seem to suggest astringents and medicated potions.

The twenties, after adolescent skin disturbances have abated, might physically be the period of greatest tranquillity in skin concern. Then, as indeed in even earlier life, the skin owner probably should heed the advice of just about every skin specialist and go out under the sun only if encased in effective sun screens. "This is when you take your choice," said our skin man, darkly. "If you want water-skiing, snow games, sun-baking, you've got to expect marked changes in the structure of the deep layers of the skin. What we once thought of as aging changes, we now know are sun damage—in layers so deep that cosmetics do not reach them. It is possible that, given internally, hormones might get there. But we haven't had success up to now reversing these changes, which are an entirely different thing from normal aging."

As the skin gets older, it loses its capacity to hold onto substances that retain water. Therefore, it loses some pliability, becomes less soft in appearance. "That's where moisturizers enter the picture," said the doctor. "During their twenties, many skins don't require moisturizing. Later on they do." . . . Perhaps in the late twenties, thirties, forties ("you can't make general rules," said the ever-cautious M.D.), oiliness does decrease. That means stronger measures. In addition to a moisturizer, a cream with more oil in it, the kind referred to as night cream or "rich emulsified." . . . There are roughly three brands of skin, the oily of youth; the dry of the older; and, perhaps more common than either, the combination skin of the "middle years," post-adolescent, pre-menopausal. . . . "Some patients say their face used to be shiny all over. Now it is only in the centre panel. In another five years—it's all dry. That's normal progression. But some people keep shining for years, well into their forties and early fifties, but rarely into their later fifties and sixties." In the latter case, obviously the skin care program switches—from astringents to lubricators.

"Once again," said the doctor, "I can't stress enough that there is no such animal as the average skin." Eyeing coolly the faces of his two inquisitresses, both of whose adolescences had Tommy Dorsey for background music, he observed that one had oily skin beyond her time, that it held all the moisture it needed, that toners and therapeutic recipes would probably be his prescription. The other he declared dry skin, but "normal-dry" not parched; therefore, for *it*, a mild moisturizing and emollient program. . . . Is there any truth in the story that a woman on hormones acquires a better skin? Many doctors have reported dazzling improvement when their patients took estrogen as such or in the form of birth control pills. "Is possible," our doctor conceded, "but hasn't been proven. Could be inheritance, not hormones, that causes a woman to have young skin in later years."

Isometric exercises for the face? "If they can do the work without stretching the skin, creating wrinkles, they may put the muscles in a more ready position to tighten the general features. Just as maintaining a smile all the time, really an isometric exercise, provides an automatic facelift." Anybody for smiling?

THE GAME OF RESHAPING A FACE

See the dash of turquoise above? The geometric exercise on the face to the right? These seek to spread the excitement of a new way to play the game of visually reshaping a face. From a little tube comes the raw material for elongating eyes, raising brows, bringing out deep-set eyes and retreating chins. For softening, corrective work under makeup—shortening a nose or widening a jaw, for instance. . . . The wizardry involved is Frances Denney's Play-of-Light, a shimmery cream with a soupçon of turquoise—the product of advanced principles of light reflection-deception. So intensified is its prowess that a mere dot of it will do much towards the achievement of any of the effects suggested above, plus other rescue work you'll discover yourself with due experimentation. . . . Earrings, Mimi di N; Saks Fifth Avenue.







PARIS

Legs are it. The fashion verve plays from the shoulder, swinging free to the hem... hems for running...wide hems whirling away from the body on this spring's coat: wide-swinging with small perfect shoulders.... Wide-float dresses with hemlines borne on the breeze; at Dior, pleated black chiffon fanning out from a small yoke, transparent sleeves falling away from the wrists like evening glories.... Short, flou, mobile dresses; madly pretty, made for the moment. Today's moment. Today's tempo.... Grès ponchos for modern romantics... navy-blue linen swaying away from the body, deep slashes at the sides showing a glorious length of leg... a wide float of pink and deep pink chiffon; strapless, ravishing.... The new geometry: printed and woven, starting with the surface markings of the fabrics.... Zigzags of pink and black on a white wool suit by Saint Laurent.... Geometric laces.... Cutaways: bared backs, bared midriffs.... Cutaway armholes. Marvellous harness décolletages carved away in a variety of ingenious and appealing ways. Bareness lightly veiled by transparent fabrics, often with paillettes used as strategically as bikinis.... Turquerie at night: lotus-patterned crêpes and chiffons in high-key jordan-almond colours.... Clean apple green, mimosa, and bright camellia at Venet.... Navy, navy, navy... Geranium red; plums and burgundies.... Delicious all the way: Paillettes flickering up a blaze of rigger stripes.... Cardin's textured stockings in pale pink with short pink chemises, peach with peach, pistachio with pistachio.... Snappy shoulder bags—beige or black squared off with white—designed by Cardin, made by Gucci.... Stripey wigs, yellow and mauve, sharp black and white... And everywhere legs—legs are the focus of fashion as Paris sees it this spring... gay, witty, and uninhibited... or beautifully, unblushingly romantic.


**Paris: the wide-swinging
coat at Dior...**

bi-colour shoe and

lace stocking at Castillo

WIDE-SWINGING COAT, OPPOSITE, FULLNESS SHOOTING FROM THE SHOULDER...BACK PLEATS, WELT SEAMS. MUSHROOM WOOL, 9/10 LENGTH, OVER A 9/10 TUNIC OF BEIGE-PRINTED SILK, WOOL SKIRT. ALL BY DIOR. COAT: BESSON WOOL; AT MARSHALL FIELD; I. MAGNIN. KISLAV GLOVES. BLACK AND WHITE SANDAL, ABOVE, VERY LOW AT THE BACK; TIED HIGH OVER INSTEP. PALE LACE STOCKINGS. SHOE BY MANCINI, FOR CASTILLO.





**Paris: by Grès, a pure fall of
chalk-white linen for evening...**

**Molyneux's wide-swinging coat,
a whirl of chalk-white wool**

CHALK-WHITE LINEN, LEFT, CUT
IN ONE PIECE BY GRÈS IN A
SPIRIT OF PURE GREEK DRAMA.
FALLING, IMMACULATE, FROM A
HIGH NECK TO A WIDE HEM...
SEAMED INGENUOUSLY WHERE
IT TURNS. OF MOREAU LINEN
AT BONWITTELLER, I. MAGNIN.
THE WIDE-SWINGING COAT,
RIGHT, CUT IN ONE PIECE BY
MOLYNEUX IN CHALK-WHITE
WOOL, WIDTH SWEEPING OUT
FROM SMALL SHOULDERS. FLAT
BACK, ROLLED COLLAR. NATTIER
FABRIC. GLOVES BY KISLAY.



WIDE-SWINGING COAT, LEFT, 9/10 LENGTH, PLUM AND WHITE PLAID. SMALL RAGLAN SHOULDERS, LOW FLAP POCKETS, STAND-UP COLLAR. OVER A WHITE WOOL SUIT, POINTED BEANIE. ALL BY DIOR. COAT: LESUR WOOL. AT I. MAGNIN. KISLAV GLOVES. ZIGZAG PRINT, RIGHT, BOLD IN BLACK AND WHITE WOOL. JACKET AND DRESS WITH WHITE LINEN HALTER TOP. LOW BELT, WIDE FLAT COLLAR, PLEATED SKIRT. WHITE LEATHER HAT. ALL BY SAINT LAURENT. SUIT: LESUR WOOL. AT I. MAGNIN. EARRINGS: JEAN-PIERRE. SHOES, BY ROGER VIVIER.



Paris: surface markings...

Dior's wide-swinging nine-tenths coat

in plum plaid....Saint Laurent's

dress and jacket, zigzagzowie



MMM-MM NAVY, NEAR RIGHT:
SAINT LAURENT'S TRANS-
PARENT SHIFT WITH ZIG-
ZAGGED PAILLETES IN
BIKINI-PLACES...SKIN-
COLOUR HIP-SLUNG TIGHTS
TAKING OVER FROM THERE.
EARRINGS BY JEAN-PIERRE.
DIOR'S DELICIOUS BLACK
FLOAT OF PLEATS, OPPOSITE,
WITH A SATIN YOKE, WIDE
SATIN HEM...SLEEVES LIKE
EVENING GLORIES. LESAGE
CHIFFON ORGANZA. JORDAN
MARSH, BOSTON; I. MAGNIN.
COIFFURES BY ALEXANDRE.

**Paris: the transparent
evenings...pailletted
over bareness at
Saint Laurent...floating
in pleats at Dior**





**Paris: the wide
floating garden of Dior...**

Ungaro picks a daisy

RESTLESS LAYERS OF ORGANDIE FLOWERS, ABOVE, IN A DELICIOUS BLUR OF MAUVEY PINKS, BLUES, YELLOWS OVER A MATCHING CRÉPE STEM... PINK SILK ROSE IN THE HAIR, EARRINGS, SLIPPERS—ALL FROM DIOR'S ENCHANTED GARDEN. DRESS, BROSSIN DE MÈRE SILK ORGANDIE; I. MAGNIN, THE DAISY QUEEN, RIGHT, HEAD OVER HEELS IN ST. GALL EMBROIDERY; HELMET, BODICE, SHORTS, KILT, BOOTS—UNGARO'S SHOW-STOPPER.





PLASTIC HEAD-SCARF. LONG-
JOHN-SILVER-AND-DIAMANTÉ
EAR-LOOPS BY JEAN-PIERRE
PAUL. (TOP) SUEY. (BOTTOM) PIERRE

**Paris: join
Saint Laurent and see
the navy...pipe the
pailletted skivvy-
the shirt for pants,
the dress at night**





Paris: peaches

from Cardin,


sliced on the bias...

the soft and easy

unconstructed suit...

four-gored coat...

trails of dotted chiffon



BIAS PEACH WOOL SUIT, LEFT.
SIDE BUTTONS, U-NECK, BADGE
POCKET. LONG DOTTED CHIFFON
SCARF. BIG BLOWN-BACK HAT.
SUIT OF WOOL BY NATTIER.
BIAS GORED COAT, RIGHT. PEACH
WOOL, BUTTONS FAR TO THE
SIDES. HIGH ROUNDED COLLAR.
DOTTED SCARF IN ONE POCKET.
BIG POINTED HAT. COAT, FOR-
NERIS WOOL. KISLAV GLOVES.



**Paris: the victorious little
unlined coats of Venet...
unconstructed, double-faced...
cleanest colourings**



UNLINED PLAID COAT, FAR
LEFT, SMALL SLEEVES,
SLIGHT FULLNESS, BACK
BELT, FINE-LINE CARROT-
AND-YELLOW PLAID, ON
IVORY, DOUBLE-FACED IN
IVORY, OF NATTIER WOOL.
UNLINED SMOCK COAT,
LEFT, APRIL-SKY BLUE
DOUBLE-FACED WITH
WHITE, FREE-FALLING
FROM A YOKE, OF MOREAU
WOOL. KISLAV GLOVES.
ALL COIFFURES ON PARIS
PAGES ARE BY ALEXANDRE.


THE FASHION UNDER THE FASHION

SMALL OPERATORS...
GREAT PERFORMERS
IN THE YEAR OF THE DRESS

Never has lingerie been so small—literally, occupied so little space; almost anything on these pages could be crushed up easily in one hand. And never has it been so important. . . . It's all that stands between the 1966 dress—slim, fluid, often cut-out or cut-away somewhere—and the slim, lithe, smoothly-muscled body underneath: smoothing here, upholding there, giving just a flick of control somewhere else, liberating the body entirely over long stretches. . . . There's a wonderful feeling of lightness, of buoyancy, of your own muscles free to do their own job. Everything is springy, flexible, natural as skin—which it often resembles: nude, the no-colour colour, is great. Never has so much of your own skin been left uncovered, unfettered. . . . Nothing binds or constricts, yet nothing slithers out of place. There are no vise-like panels, no bones or rigid stiffening, almost no construction. Girdles often leave the waist completely free; briefs are briefer—higher on the legs, lower on the sides; brassières are often cut deeply at the sides, wide in the front, with straps adjustable to different necklines. Slips and petticoats are short, the shortest ever, to go under this year's shortest-ever skirts. . . . The smallness, the power of new lingerie are often triggered by new miracle fabrics: light, smooth nylon tricot strengthened and flexed with stretch fibres; airy new fibre fills for a touch of support where it's needed; stretch lace—really power net with the look and charm of lace. . . . In the year of the slim dress, of the supple body, it's also the year of lingerie like this.

blue-and-white plaid, fresh and attractive, for a light, bare little brassière that plunges deeply at the front and sides—good under dresses with cutaway armholes. . . . The shoulder straps can be converted to a halter neck, as here; the back is simply an elastic strip. . . . Blue-and-white plaid Dacron (a Klopman fabric); narrow white elastic binding. By Rudi Gernreich for Exquisite Form. \$4. Bonwit Teller; Hutzler's; J. W. Robinson. All these lingerie pages posed by Veruschka, who starred in lingerie for Vogue's September 15 issue, now stars again . . . tall, slender, magnificently lithe.



A woman with blonde hair is shown from the waist up, wearing a white, vertically striped, sleeveless chemise. She is looking towards the camera with a slight smile. Her hands are clasped in front of her. The background is a plain, light color.

to go under soft, small 1966 dresses ... a pretty little skimp of chemise, *right*, like a child's shift. Blue-and-white striped nylon tricot, blue ribbon beading around the bodice; narrow white nylon lace hem. By Kayser; \$5. At Bloomingdale's; Hutzler's; J. W. Robinson. White nylon stockings with blue appliquéd flowers, by Givenchy; to order at Bonwit Teller. White cotton eyelet, *opposite*, fresh and engaging, over nude nylon marquisette ... an underwired brassière that gives a high, open décolletage. \$5. High-cut bikini brief with cotton eyelet panel. \$4. Both, made with Lycra; by Hollywood Vassarette. At Lord & Taylor; Carson Pirie Scott; Joseph Magnin.





THE SMALL OPERATORS

For a small figure, *above*, and a small dress with deep, squared armholes . . . this wisp of unconstructed brassière with deeply-slashed sides. White nylon lace over nude tricot of Du Pont nylon; stretch tricot inserts. \$5. Sheer white bikini brief in power net made with Lycra; small side panels of nylon tricot lace. \$5. Both by Perma-Lift. Delivery early April. Altman's; Carson Pirie Scott; Neiman-Marcus; Bullock's-Wilshire. Glen Raven panti-legs of Cantreце nylon, at Lord & Taylor. Wide-set straps, *opposite*, on an unadorned, underwired brassière in tricot made with Lycra . . . great under light, clinging fabrics. \$5. Small, supple gartered bikini brief of nude Lycra. \$5. Both by Peter Pan. At Bloomingdale's; Jordan Marsh, Florida. White textured nylon tights by Beautiful Bryans, at Bonwit Teller.





THE SMALL OPERATORS

black lace, *right*, over nude mar-
quisette...underwired bandeau with
wide-set straps for a wide, pretty
V-décolletage. Back of power
net made with Lycra. By
Maidenform, of nylon
lace and marquisette;
\$7. At Bloomingdale's.
Short A-line petticoat of white
nylon tricot, black lace hem;
by Henson Kickernick. \$4,
at Altman's; Battelstein's.
Panti-legs by Glen Raven, at
Bloomingdale's. Long-line bras-
sière, *far right*, that keeps the rib
cage smooth, taut...black nylon
panels with Lycra handle this. Under-
wired front, diamond cutout; low back.
By Lily of France, in black nylon
lace over nude nylon marquisette.
\$11. Saks Fifth Avenue; Rich's;
Dayton's. Solar tights, at Saks Fifth
Avenue. Coiffures: Marc Sinclaire.










all you need, *far left*, under slim short dresses... this easy little brassière-petticoat combination.

Black stretch lace bodice, underwired brassière; black crêpe tricot petticoat, lace-edged. By Jantzen, in power lace of nylon and Vyrene, crêpe tricot of Enka nylon. \$15. Bonwit Teller; Woodward & Lothrop; Jordan Marsh, Florida.

Afternoon-of-a-faun tights, to order at Capezio. The coiffure by Marc Sinclair. Empire night-dress, *left*... a long float of white nylon skirt, black lace hem; the brassière top of black stretch lace has quilted cups with Kodel fibre fill for a bit of support. By Olga, of Antron nylon; lace of nylon and Lycra. \$20. Bloomingdale's; Woolf Brothers; Joseph Magnin.

THE SMALL OPERATORS





“After lunch I stretch out like an odalisque,” said Joan Miró, the great Spanish painter, lying on the sofa, crossing his arms behind his head. We had met in London at a large luncheon given by Sir Roland Penrose in honour of Miró, and were recovering in the quiet of a friend’s studio. “Now we can talk calmly about food,” he said. “It is a very serious subject, especially from a poetic point of view, which is why I want to speak as an Epicurean poet. I am fundamentally an Epicure, perhaps because I was a frail child with hardly any appetite—I have made up for it since.”

The malicious eye of Miró cleared as he continued: “The Melba toast I showed you at lunch reminded me of the rough, brown surface of a ploughed field. I see the sea in sardines with their scales like waves. I like peppers—green, yellow, red, like a rainbow; strawberries that smell of the forest; dandelion and watercress that I gather myself; watermelons and their black seeds that children fling clattering to the floor; from my own farm, wine and olive oil—the perfume is incomparable. All this puts me in touch with the essence of things, of nature.”

The place where Miró feels most in touch with nature is his Majorcan villa, at Cala Mayor, where he has lived with his wife, Pilar, for the past six years. “Our house is on a hill; new, but in the style of the country, and very near the villa of our daughter, Dolores. At the bottom of our garden, cleaved to a rock, my new studio was built for me by the architect José Luis Sert, who designed the Maeght museum at Saint-Paul-de-Vence. The garden is filled with red-blossoming carob trees. We used to feed the pulp to the horses but now scientists have invented a process to make sugar and alcohol from it. When Roland Penrose, who arranged my exhibition at the Tate in 1964, came to visit, he took some Spanish carob back for his English mare. But she was so refined she would have none of it.

“In Majorca, there is a small turn-of-the-century pastry shop, old-fashioned but charming, called Can Jomen. All the old ladies go there for apricot ice cream, and most of all for almond ice cream, which is really unique. I often go too, but always alone, to sample it tranquilly. I don’t like to gulp. It is almost a religious rite—the liturgy of almond ice cream. The scent reminds me of trees in flower. Majorca is covered with almond trees, and for two weeks in spring the countryside resembles a perfumed fabric. Nothing in the world could drag me away at this time of year. I spent a long time in France. How superb and subtle French cooking is. But, for me it is too skilled, too intellectual. I am anti-Cordon Bleu, too much like the Sorbonne—with all respect to the Sorbonne. I actively dislike sauce béarnaise, which in the long run explains much about my painting. I remember a dinner at the house of our friend, the poet, Frénaud, in Paris. His wife burned the cake she was baking for us—but it looked so beautiful that I took it back to Spain. When the ceramist, Artigas, saw it, he (Continued on next page)

PILAR AND JOAN **MIRÓ**
A SECOND FAME: GOOD FOOD
BY NINETTE LYON

The first fame of Joan Miró is flatly that he is one of the greatest painters. A man of emotion, reined by Catalan discipline, Miró is a spontaneous creator with a power of allusion to fundamental ideas that gives his paintings grandeur. They are, for the most part, joyous and witty, and show his range of feelings, his range of colour, his range of forms. A small, generous, lively man of seventy-three, Miró has one of those faces in which all the lines seem to sail upwards. With his wife, Pilar, he was photographed for Vogue at the apartment of his famous dealer, Pierre Matisse, son of the great painter Henri Matisse. (Shown in the background here, a Matisse.) Of Señora Miró’s first fame, Miró said: “She cooks for me, takes care of me, looks at me with those sparkling eyes. I would not dare paint her.” Miró has been a painter since his childhood in Barcelona. (“It was a physical need.”) He dropped into fame, like a bird on the wing, during the twenties. “My work has a coincidence with the Surrealists but is independent of everyone,” he said recently during the New York exhibition of his “Cartones,” paintings on cardboards, done at his house at Majorca. “They have the spirit of poetry. I am preparing a book of poems. Not sad poems. Poems about things. Like the cherry in this drink.” He is also preparing a show of gouaches for Paris this spring and a retrospective for Tokyo in the fall. “My art,” said Miró, “follows a line. No sudden changes, just a direction. When what I see changes, my work changes. Now a man will go to the moon. That may enter my paintings, too.” “Your paintings,” said Señora Miró, “have been at the moon for years.”

concocted his own chef's version of it. He made a cast, fired it in terra-cotta and enamel, and I decorated it. Now that 'cake' belongs to Aimé Maeght.

"Exotic cooking makes me dream—and think of the number of flower petals in a conserve of roses. Basically I am very simple—I dearly love the peasant dishes: the peasant's bread rubbed with garlic or tomatoes and covered with a thick slice of ham. Also *botifarra*—a sort of Toulouse sausage—fried, and served with boiled dried beans. At home we have roast leg of lamb encircled by whole heads of garlic with only the white skin peeled off . . . then the garlic has

the bouquet of hazelnuts. Spinach, as the Majorcans prepare it, and codfish, our great national dish, are both superb."

Joan Miró, so eloquent about the food he likes, does not cook. "My wife Pilar watches over everything, though we do have a cook. I tried cooking once, years ago, when we were living in Paris," he said. "Pilar was pregnant at the time, and tired, so I offered to prepare dinner—a simple omelette. Whether I had too much oil in the pan, or whether I beat the eggs too long, I do not know. But the omelette swelled up like a balloon, and scarcely did it arrive at the table, when it took flight and crash-landed on the carpet."

Here are four recipes from Pilar and Joan Miró.

Spinach à la Majorquaise **for four**

3 pounds spinach
4 tablespoons olive oil
1 clove garlic
1/3 cup pine nuts
1/4 cup seedless raisins, soaked
in hot water
Salt and pepper

Plunge the well-washed spinach into a large pot of rapidly boiling, salted water. Cover to bring to a quick boil again; then cook uncovered for 5 minutes, or until just tender. Drain, pressing gently on the spinach to remove some of the water. Cut the spinach roughly with kitchen scissors while still in the strainer. Heat the oil in a large skillet, cook the garlic in the oil until golden, then discard: This will be enough to flavour the oil. Mix the spinach, pine nuts, and well-drained raisins. Season with salt and pepper. Toss the whole in hot oil without frying it, and serve immediately.

Crème Brûlée **for six**

1 quart milk
6 egg yolks
1 1/2 cups sugar
3 tablespoons cornstarch
Rind of half a lemon
1 cinnamon stick

Scald milk with 1 cup of sugar, lemon rind, and cinnamon. Remove from the fire. Beat egg yolks lightly, add the milk mixture, stirring briskly, and pass through a fine strainer. Pour back into a saucepan and cook on low flame, stirring constantly

with a wooden spoon. Mix cornstarch with a little cold milk until smooth, add to the crème, and cook, stirring until crème has thickened. Pour into individual ramekins or custard cups. Chill without stirring, so crème will form a skin which prevents sugar from penetrating the crème. At serving make little mounds of remaining sugar in each cup, and caramelize with a red-hot poker. Or pack pots in ice, and caramelize under the broiler watching carefully not to burn the crème. Chill again before serving.

Note: This crème may be made without starch, using 8 yolks instead of 6.

Cod Esquexada **(*esquexada* means "to tear"** **in Majorca)** **for four**

1 sweet red pepper
1 sweet yellow pepper
2 small eggplants
3/4 pound salt cod
2/3 cup vinaigrette
12 black olives
12 green olives
Olive oil
Black pepper

Soak the salt cod in several waters until hardly any salt is left. Meanwhile oil peppers and eggplant and roast in moderate oven, turning frequently, for about 45 minutes. Cool for 10 minutes wrapped in a cloth. Peel eggplants and cut in long, narrow strips. Cut peppers in julienne strips. Drain the cod well and dry it; then remove any skin or bones, and "tear" the fish into bite-size pieces. Arrange on a platter with the roasted

vegetables and the olives, pour over the vinaigrette. Season with freshly ground black pepper.

Note: The fish is actually "cooked" by the salt, just as fish in Japan, Peru, and Hawaii are "cooked" in lime juice.

Cod à la Vizcaina **for four**

1 1/4 pounds salt cod
3/4 cup olive oil
3 onions, medium size, peeled
4 tomatoes
2 green peppers, baked and peeled
1 cup stale white bread, crumbled
1/2 cup parsley, chopped
Salt and pepper

Soak the cod for 4 hours, changing water frequently to remove salt. Drain, dry, and debone it. Place the cod in earthenware casserole, pour over 1/3 cup olive oil, and bake in a slow oven until white and flaky. Meanwhile cut onions in rounds, sauté them in 4 or 5 tablespoons oil, and drain when brown. Peel and seed the tomatoes, and chop coarsely. Julienne the peppers. Mix vegetables and spread over the fish. Season with salt and pepper. Sprinkle with bread crumbs, remaining olive oil, and chopped parsley. Brown a few minutes in a hot oven. Serve right away. Note: This cod may be poached instead of baked, then placed in an earthenware dish to complete the recipe. Garlic and hot red peppers may be added. The vegetables are ground with the bread crumbs, and chopped hazelnuts are sprinkled over the fish.

Queen Helen's Garden

(Continued from page 154)

matically towards Fiesole. Below it, the cypress-crowned, roof-crowned hills that hide the river Arno in its valley rise above the encircling olive groves and the fading ridges on the far side of Florence, like countless islands of Cythera in a misty, mythical sea.

The Queen loved her palace gardens in Rumania. But her interest in gardening really began when King Michael bought a country house, called Savarshin, in Transylvania, during the last War, and asked her to furnish it for him. She did so, dyeing the materials herself to match the autumn colours of the trees outside. After that, she started to plan and plant gardens there: gardens which neither she nor Madame Catargi—her lady-in-waiting, who has for many years shared the Queen's experiences—can speak of without obvious nostalgia.

Since then, Queen Helen has become a skilled horticulturist of what one is tempted to call the English variety: with decided tastes and a fund of workmanlike gardening knowledge derived from years of decreasing failure and increasing success. Like certain Englishwomen, too, she likes clearing, mowing, and tidying-up; even weeding. She has an excellent and devoted gardener: so devoted, in fact, that if he were not prevented, he would be at work all day and night.

Even in her present comparative solitude, Queen Helen is surrounded by a perceptible aura of intense respect. The gardener and his assistants take off their hats at once if they see her approaching them from afar; and in conversation with her their every other word is "Maestà." But in a very real sense, the respect is mutual. The Queen seeks and takes her gardener's advice a dozen times a day, and they work in complete understanding, often at the same chores.

One is apt to think of the Italian year as a string of halcyon days during which plants and trees flourish of their own accord, and gardening, if not quite a form of privileged laziness, is certainly a facile

business. In fact, particularly among the hills around Florence, thunderclouds have a way of piling up in the vital, growing months of spring and early summer, and there are almost daily storms. One's memories of visits to the garden of the Villa Sparta do not consist exclusively of terraces under blue skies, or old cypress trunks casting their shadows on mellow, sunlit walls. More authentic, and clearer to the mind, is the memory of two figures in the rain, the Queen and her lady-in-waiting, in warm sweaters and sensible shoes, crouching over a flower bed, both diligently weeding, and each laughing at the sight of the other, under an immense, identical, Italian green golfing umbrella.

Even for a corner of the fabled Florentine landscape, the vicinity of Villa Sparta is rich in Renaissance associations. Fra Angelico lived and worked at San Domenico. His church can be seen from Queen Helen's garden, and the Queen and her gardener can tell the time of day by the bells in its tower. Cellini in his memoirs has recorded that he was tempted to kill his rival, Baccio Bandinelli, when he met him one day on the village piazza, but changed his mind and insulted him instead. The incident must have been clearly audible from what is now the Queen's gate.

Queen Helen is as conversant with local art history as is any other intelligent and cultivated Florentine by adoption. Until his death a few years ago, Bernard Berenson was not merely her ancient and distinguished fellow expatriate but her valued old friend. And there are other, more intimate and compelling reasons for her affection for Florence. Her mother, Queen Sophie of the Hellenes, lived there in exile up to her death. It was she who first pointed out to her daughter the beauty of the fifteenth-century house, originally known to history as the Palazzo dei Buoninsegni, that is now Queen Helen's.

When Queen Helen later became an exile in Italy in her
(Continued on page 192)



STIFFEL

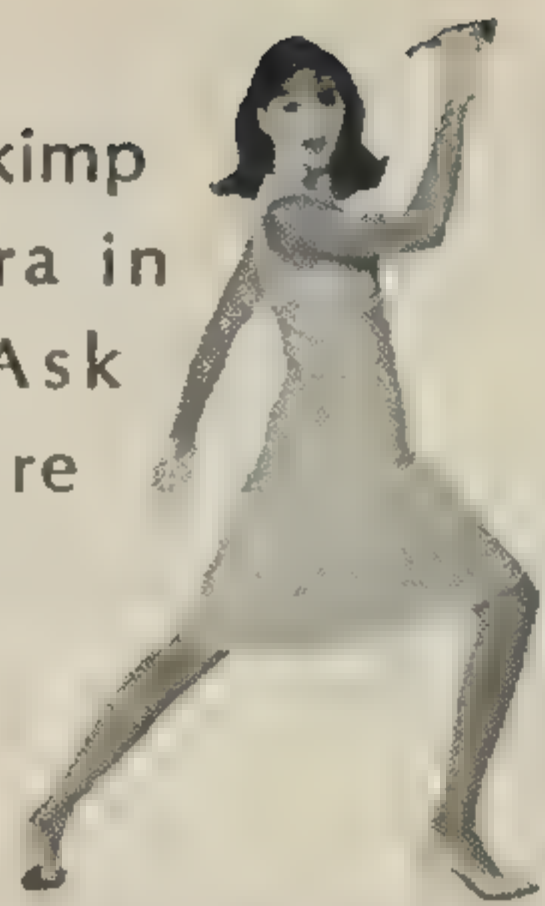
Corinthian type carved antique fruitwood column and capital mounted on cast metal tiered pedestal. Finished in near bright ormolu. An imposing and sophisticated Renaissance floor lamp with rather startling decorating potential as well as excellent illumination. Height: 61". About \$159 at fine stores everywhere.*

A selection of outstanding Stiffel designs is illustrated in a handsome portfolio.

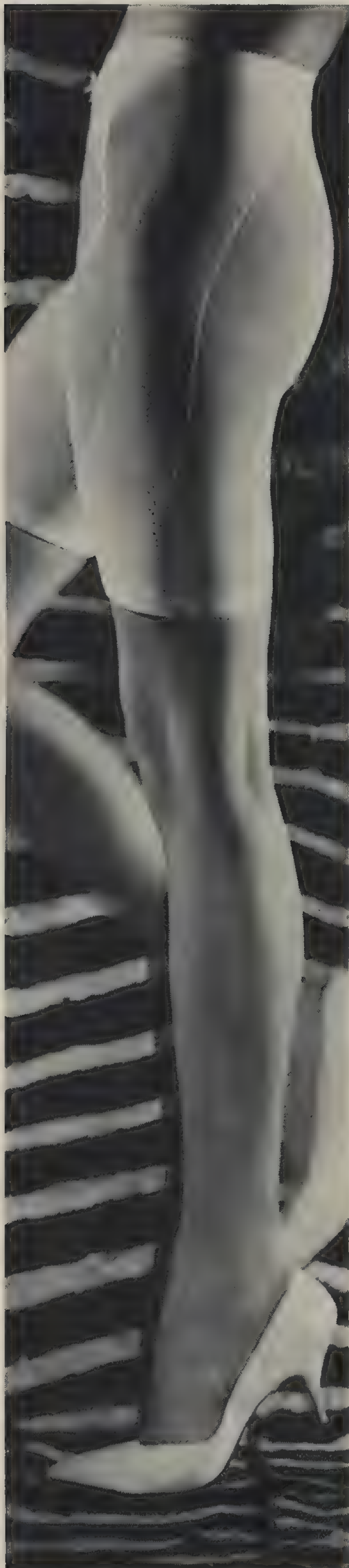
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Venus



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Queen Helen's Garden

(Continued from page 191)

turn, thirty-three years ago, she remembered this house. Finding that it was for sale, she bought it, renamed it the Villa Sparta, after the ducal title once borne by her father as the eldest son of a King of Greece, and settled there with her two exiled younger sisters and her exiled youngest brother, who later became King Paul. By the time she was recalled to Rumania, in 1940, she had such a fondness for the place that it didn't occur to her to sell it. Rather fortunately, since after she was exiled yet again, in 1948, villa and garden were still there, and still hers.

The Villa Sparta, although considerably enlarged in the early years of the present century, remains a typical Italian Renaissance country house. Outwardly, it is robust rather than elegant, with lines that might seem almost austere if it were not for the soft curves of its Tuscan tiles and the warmth of its ochre-washed walls. Its garden, too, remains in essence a typical Italian garden in the grand manner—although its present Royal owner, a northerner by ancestry, a great-granddaughter of Queen Victoria, and a granddaughter of the Empress Frederick of Germany, has added to it an English garden, with irregular borders of peony and tree peony, rose, iris, and columbine.

Great formal terraces linked by stone staircases, dark cypress allées and topiary screens, stone walls and balustrades and gateways, are like an outdoor prolongation of the rooms and passages inside the house. There are stone pergolas and stucco orangeries; terra-cotta urns and vases of invariable beauty, dripping with flowers; ancient wells, fountains, channels, tanks, and cisterns; clipped box hedges describing patterns around beds of violas, ageratum, or petunias, punctuated by lemon trees in tubs. As in many comparable Italian properties, too, the garden merges into a *podere*, or farm, with acres of olive and apple trees at the feet of which wild flowers grow in the long grass before it is mown and sold for hay. Most Italian of all, every square foot of the Queen's seven-

VOGUE'S

The spangled opening, in New York, of a ballet palace

"It has the airs and graces of a palazzo," said Mrs. Rebekah Harkness of her new Harkness House for Ballet Arts, "but I think that beautiful surroundings are important to the working artist." For her gala housewarming, three orchestras played and four hundred guests wandered through the panelled libraries and vast studios of this dazzling new dance sanctuary, once a Victorian family house, now centre for The Harkness Ballet and School of Ballet. Diplomats and prima ballerinas, the Mayor of New York, the President's older daughter, all came to see the famous Lifar-Diaghilev collection of dance art in the ground-floor gallery; to



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NOTEBOOK

toast Mrs. Harkness and her company; to watch young students pirouette at the barre; finally to have themselves a whirl with waltzes on one floor, fox-trots on another, and Lindys in the mirrored basement which was disguised, for the evening, as the discothèque Arthur. Benefitting, that night, the Society for a More Beautiful National Capital, Harkness House could become a kind of Blair House of the arts for *its* city, New York.

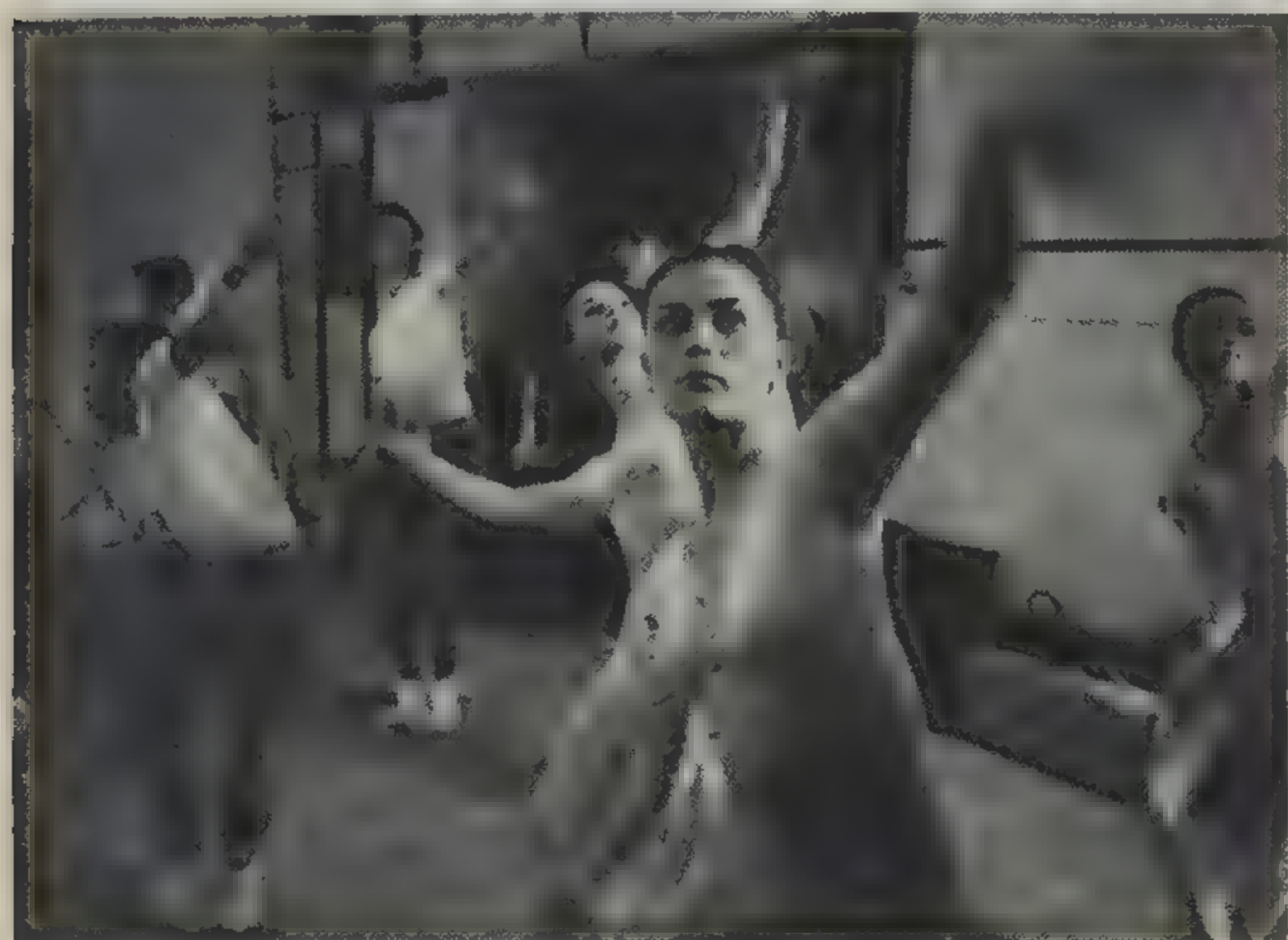
1. Secretary of the Interior Stewart L. Udall; Mrs. Rebekah Harkness receiving Medallion of the City of New York; The Hon. Robert F. Wagner. 2. Mrs. Lowell Weicker; Miss Lynda Bird Johnson. 3. Mr. and Mrs. Frederick Brisson. 4. Miss Judy Thorne; Mr. Gian Carlo Menotti. 5. Mr. and Mrs. Reinaldo Herrera. 6. Guests at the opening ceremonies. 7. Mr. and Mrs. Laurance S. Rockefeller. 8. The dancers. 9. Mr. and Mrs. Giancarlo Uzielli; Mrs. Joseph Meehan.



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Queen Helen's Garden

teen and a half acres is fully exploited, for beauty's sake or for practical use.

Along the narrow, cypress-shaded drive, broom and aubretia grow in the gaps and cracks of the stone walls, among climbing roses and above French marigolds. The air is full of the sound of song birds and the scent of wallflowers.

Tall spires of sky-blue echium and pink blossoms of a Judas tree lean out, close to an old, rose-covered dependency that serves as the Royal garage, with an apartment above for the lady-in-waiting. A triangle of lawn between low walls frames a superb, multicoloured iris garden. In the spring, daisies are like a white encrustation on every patch of grass. Grey and beige and café-au-lait pigeons perch in forsythia bushes and on the rims of vases. An old private chapel, deconsecrated and converted into a small but comfortable guesthouse, is doubly upholstered on the outside with a layer of variegated ivy under a layer of climbing Ophelia roses.

If the iris, Giotto's flower, emblem of Florence, has a particular place in the Queen's gardening affections, roses—for which Rumania is famous—are her favourite flowers of all. By now she is a skilled and successful rose grower: no pedant or purist about colour, although she prefers the sturdier, twice-flowering, Chinese-red Moulin Rouge to the more popular but crasser, less genuinely red Paul's Scarlet. Pink, yellow, orange, and white roses climb up her walls. Banksia roses ramp over the Villa's flying buttresses. Red-rose beds bloom on her terraces and beside her cypress-shaded swimming pool.

The nursery garden behind the house, with its rows of seedlings in vases, its wedge of lilies-of-the-valley, its massive rosemary hedge and gently crumbling lean-to greenhouse bursting with callas, breathes such an air of eternal peace that it comes as something of a shock to learn that little more than twenty years ago it was fought over for several weeks by opposing armies during the German retreat to the

(Continued on page 195)

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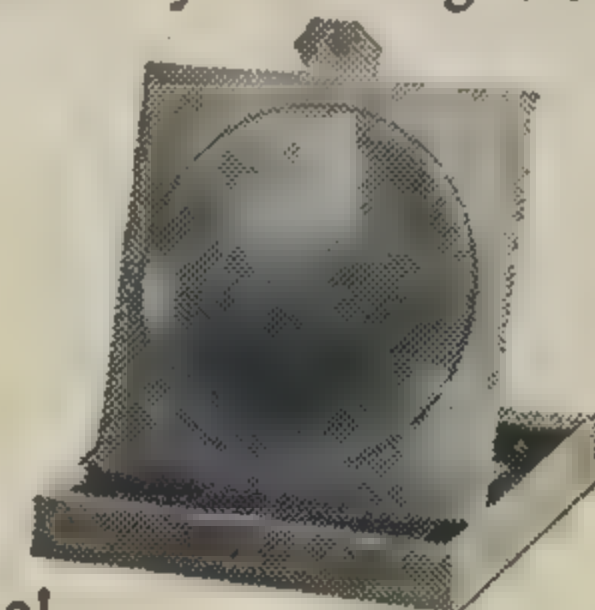
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A rousing New York party for Mr. and Mrs. Rory McEwen

It mixed. It moved. It was one of those attractive New York parties where circles intersect—and everyone has a marvellous time. To the Durlacher Bros. gallery opening of the exhibition of Rory McEwen's paintings and flower drawings came, from London, the young painter and his pretty wife . . . came artists and Astors (Mrs. McEwen's mother was the late Alice Astor) . . . came beards and beauties, publishers and folk singers. Mr. McEwen, a member of a distinguished Scottish family, is the guitarist who originated on British television the folk-rock show *Hullabaloo*. From the gallery, everyone went on to the James



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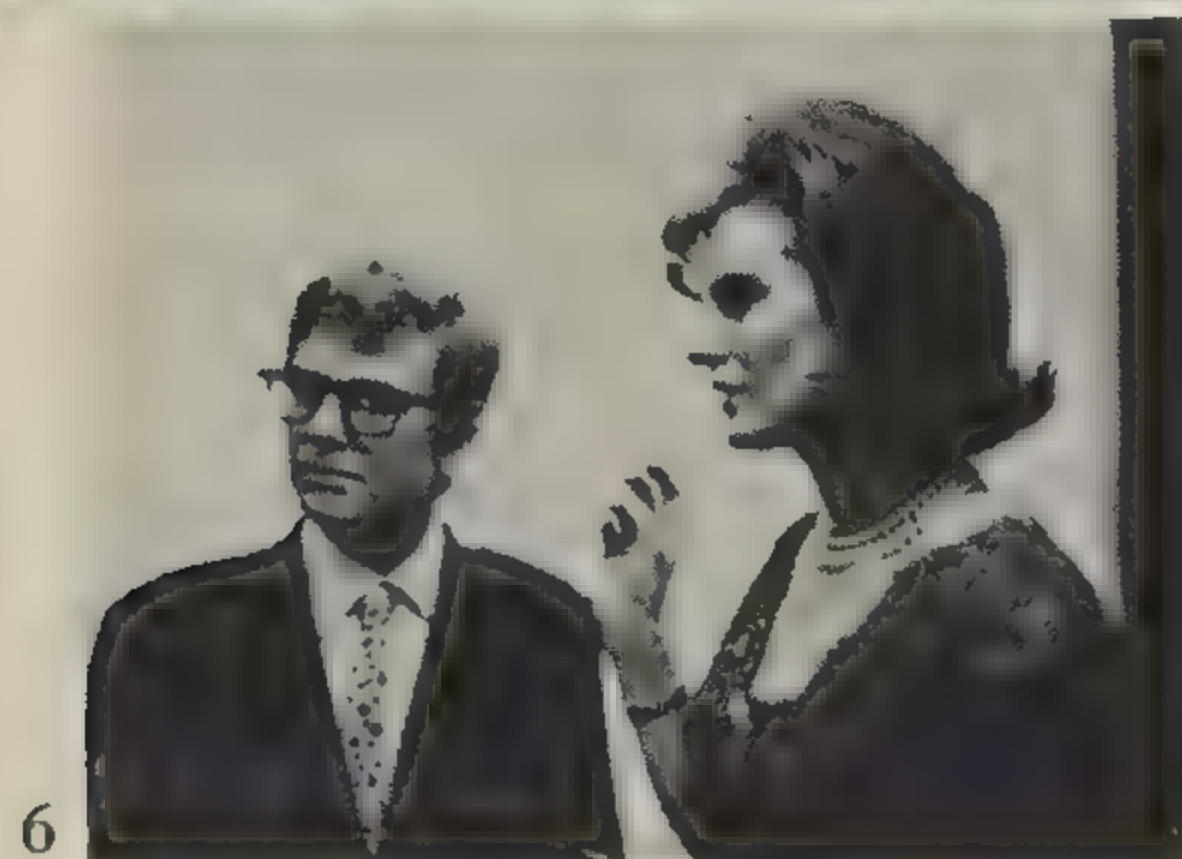
NOTEBOOK

Fosburgh apartment for a party to continue the celebration. By the show's closing, Rory McEwen had sold all the flowers (he is known as one of the best botanical draughtsmen) and a third of the hard-edged abstracts which, he said, he often paints while listening to folk songs or the trumpet of Miles Davis.

1. Mr. and Mrs. Rory McEwen. 2. Mrs. John Hay Whitney; the Rev. George L. Peabody. 3. Mrs. Lytle Hull; Mrs. Michael Zimmer. 4. Mrs. Barry Feinstein ("Mary," of "Peter, Paul, and Mary") with her daughter, Erika. 5. Mr. and Mrs. James Fosburgh. 6. Mr. Nicholas Haslam; Lady McEwen. 7. Mrs. Leonard Holzer. 8. Mrs. Stephen Smith; Mr. Charles Addams. 9. Mr. and Mrs. William Wallace.



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Queen Helen's Garden

(Continued from page 193)

north, while a swarm of civilians from the village and its surroundings huddled for safety in the Queen's kitchen.

Like any gardener, though, the Queen has her particular plants with their stories, memories, and associations; and her favourite garden spots. There is an arbutus tree from Tatoi, the Greek Royal Family's country palace near Athens. There is a clump of *Iris attica* that she brought, too, from Greece. There is a reminder of her Greek youth also, perhaps, in the fig tree that she tends so jealously: the fruit of which (according to Madame Catargi) no one else ever gets to eat. There is a pomegranate tree from Rumania; and unnumbered reminders of Rumania, one suspects, everywhere else in the garden, since it was, as she remembers, such a wonderful country for gardening, with its roses and delphiniums and its lilies with twenty blooms on one stalk.

There are the purple-and-white irises, "which Queen Elizabeth tried so hard to photograph," when she came to San Domenico not long ago and stayed in the little chapel-guest-house where there was no room for maids or secretaries, and hardly room for Prince Philip, Queen Helen's first cousin. And again and again, each time someone new comes on a visit there is the walk uphill to the spot where the Queen has decided that there is the best view of all, of Fra Angelico's church—miraculously not including the intervening power pylons....

The twentieth century is doubtless too late in time for anyone to hope with impunity to describe Her Majesty Queen Helen, Queen Mother of Rumania, in the words used by a seventeenth-century poet-diplomat to describe her ancestress, the Winter Queen, Elizabeth of Bohemia: "a Princess resplendent in darkness." But there can be no time limit to one's right to admire the courage and creativity of any woman—a Queen or not—capable of turning half a lifetime of adversity into a garden, and making it blossom, summer after summer, as irises and roses.

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Continued from page 103

What's going on up in the second storey of Serendipity 3.



baby bonnets that strap and button under the chin. While Mrs. Burden tugged one on (above), **Veruschka stepped up to the mirror to admire herself in a cranberry chenille, peek-a-boo sweater.** (\$45.) Naturally she tried it on over her body stocking. Nevertheless the effect was electric. **But it was the rose-tinted, teardrop-shaped,**

Ben Franklin glasses that caught Amanda Burden's eye (above). She had to see herself in them. The Ben Franklin specs, three or four shapes, \$3 a pair, are selling by the gross at Serendipity. ("Pretty soon they'll forget Ben flew a kite," says shopkeeper Stephen Bruce.) Mrs. Burden departed with her cache of baby bonnets. Veruschka moved

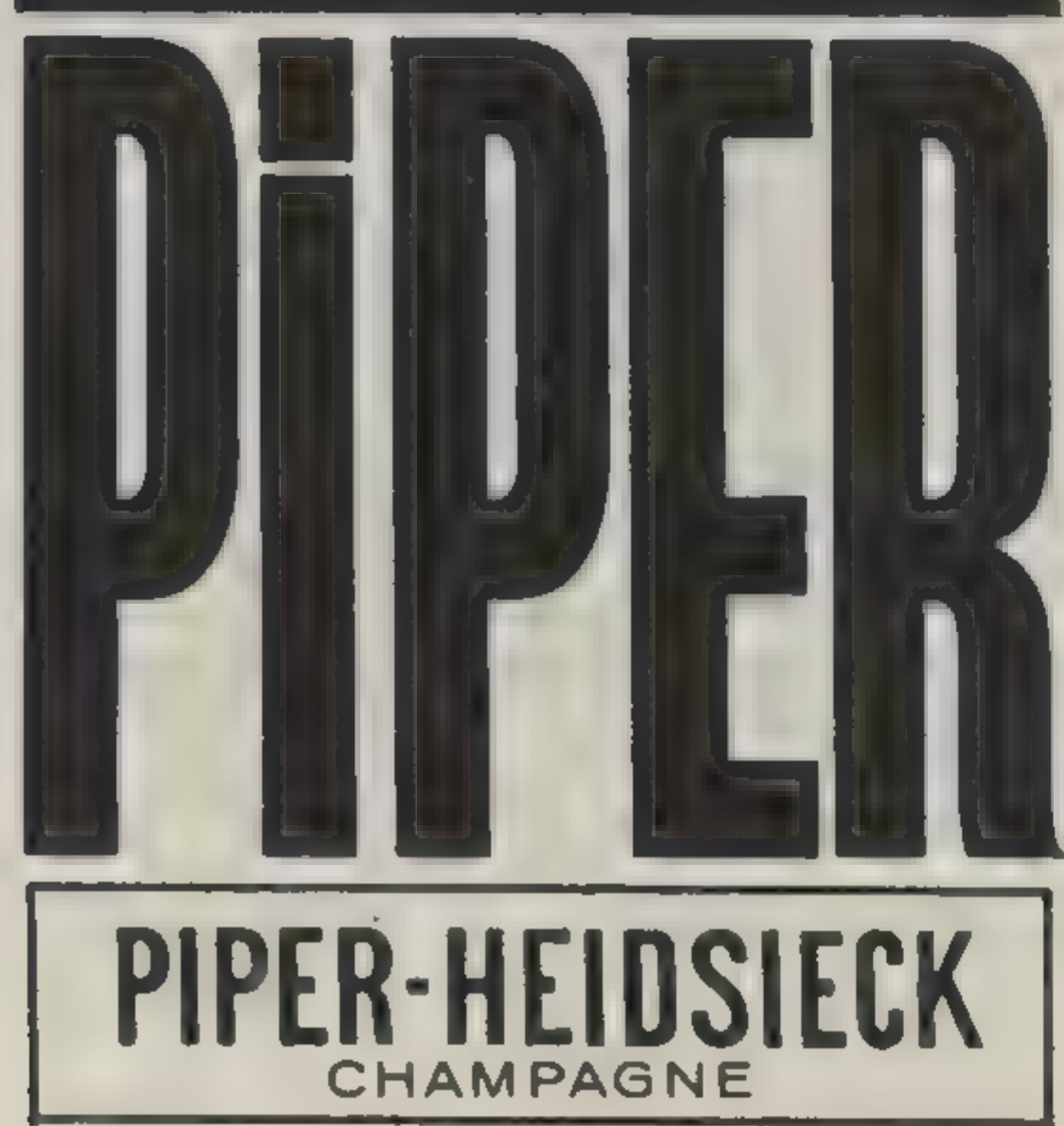
Jane Holzer takes a walk on the wild west side of town.



Only Jane would do such a thing—take a leisurely soirée stroll along West 42nd Street, barefoot and wearing her new "Mary Jane." Jane found her "Mary Jane" on 42nd Street at Richards Sporting Goods (above right). It is a groovy skin-diver's All-In-One, authentic neoprene inside, black nylon tricot outside, jazzed up with plunging front V of fishnet. \$29.95. Richards Sporting Goods, 233 West 42nd Street. . . . Then Jane slipped a creamy white vinyl "doctor's" coat over her black turtleneck, black wool Courrèges pants, and met Jonas Mekas at the Film-Makers' Cinematheque, 125 West 41st Street. Jane's special effect to add to the underground flicks: her coat is coated with a phosphorescent, glows like moonlight in the dark. Deanna Littell design. About \$45. Paraphernalia, 795 Madison Ave.



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on to experimenting with the hottest new item (above)—*the zippy necktie cut wide and racy, meant to be worn pattern on different pattern shirt*. Ties are \$5. Veruschka had just slipped into the honey colour, honeycomb knit tank suit, \$40 (above) when she saw the Green Giant-sized tapemeasure, \$22.50. *"Hmmm . . . do*

you suppose hemlines should really be four inches up from the knee?" . . . And then, ahah! Those witty woven straw hats from Ecuador. *Who could resist plopping a brimmed turtle on her head*—especially if he were beet-red wrapped with a poison-green hatband? \$10. Serendipity 3, 225 East 60th Street. . . .

Who shrunk the trunk? Ken Scott did, that's who. The terribly talented, Italy-based textile and boutique designer, took the brassbound steamer trunk made it doll-size, put on a handle, covered it with one of his cotton prints, put a matching scarf and a teeny-weeny bikini inside—and now it's all set for the beach. Available end of March. \$55, Splendiferous, 1312 Third Ave.; also, Eleganza, Millburn, N. J. . . .

Who took the bluster out of bell-bottoms—made them in softest cotton voile, added a garden-of-flowers print, a china silk lining (and a matching voile shirt, too)? Veneziano, that's who. \$75. Veneziano, 819 Madison Ave. . . . **Who made Chanel's shoe into a boot?** Madame Daunou, that's who. And it's nifty, too. Neat to the ankle, bone tone, toe-tipped with shiny black kid. \$50. Madame Daunou, 43 E. 57th Street. . . .

Who dared to tinker with the Arab's tog? The Court Jester, that's who. The sportswear designers who copied the caftan exact—sold it to every smart woman around (Mrs. Wyatt Cooper just ordered it again in moire—lilac, turquoise, crimson), have tapered the shape, keeping the curved fit to the bosom, the flaring sleeves. Red/white awning-striped duck. \$30. Fifth floor, Henri Bendel, 10 West 57th Street. . . .

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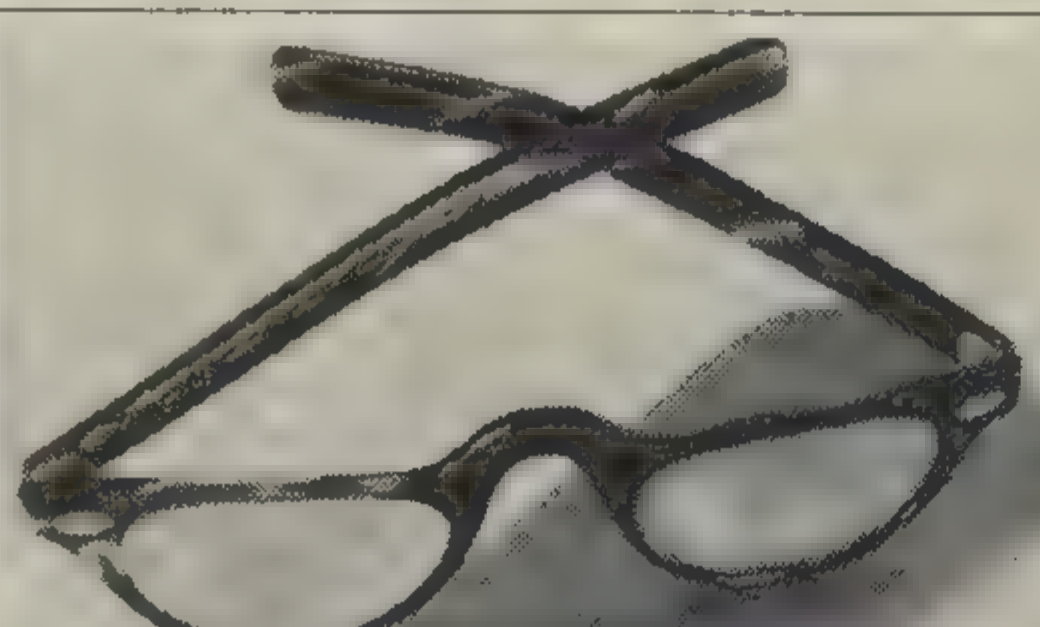
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Los Angeles Address Book: Here, some finds for the house from an area in love with "the enchanting miracles of change" . . . where shopping is a voyage of discovery and the shops are as varied as the many faces of Los Angeles. "A little peach of emerald hue," left: California

peaches, nectar-ized with spices and heavy syrup, turn up in a redwood keg. Chill them, serve, and wish you had ordered more. Three lbs., \$6.95. Available only from Jurgensen's, 133 No. Larchmont St., L. A.

"Robes loosely flowing, hair as free": Candlestick, from an Art Nouveau mould, of iron painted in party colours; yellow/white, blue/apple-green, hot pink/orange. 12"-high, \$14. To shine, perhaps, on a French Paisley cotton cloth, 90" round; \$65. Both at Kaleidoscope, 9522 Santa Monica Blvd., Beverly Hills.

"Long since there was a land beyond": Collectors in the know dig early Iranian art. Young collectors, longer on taste than money, snap up huge, boldly decorative 16th- to 18th-century Isnik faience plates from Iran. \$200 to \$350, includes Arthur Lane's book, *Later Islamic Pottery*. It's a learn-as-you-collect idea. Art Imports, 6024 Wilshire Blvd., L. A.

"Indian of falcon glance": Thirty art-loving people are sponsors of a newsmaking shop for old and new artifacts. An art gallery and a restaurant specializing in omelettes share the honours. Here, from the shop, an op-tly-striped Kachina doll, the Hopi god Koshare, carved from a cottonwood root. One of a rare and exclusive collection. 7"-high, seated; \$100. The Egg and The Eye, 5814 Wilshire Blvd., L. A.

"So placid and self-contained": 18th-century French porcelain vases in blue and white might hold flowers and cigarettes on a tabletop in any room, start a blue and white collection. \$240 pr., W. Thomas Menefee Antiques, 912 No. La Cienega Blvd., L. A.

"Up the down staircase": The Staircase, Mrs. George Axelrod's gay shop, specializing in small antiques and modern gifts, has English ironstone kitchenware in blue and white. Here, two measures: qt., \$7.50; 9-oz., \$4. 8460 Melrose Place, L. A.

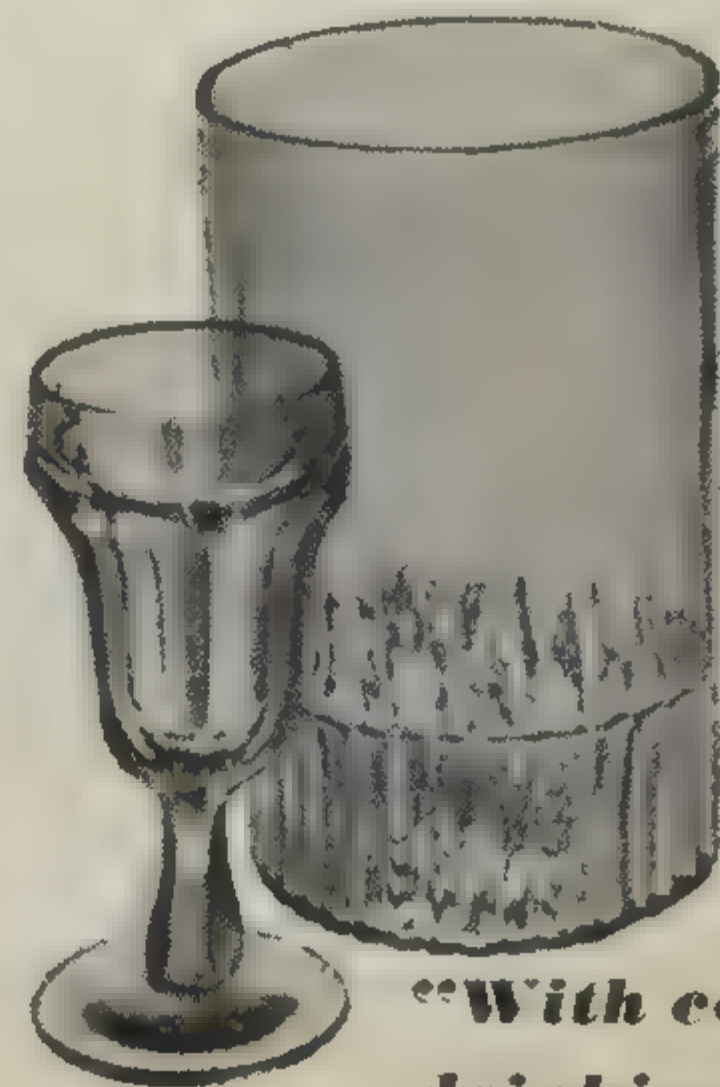
"In the market with a climate": From siesta-minded Spain, a wicker chaise with hoop arms, unwinding contours. A natural for after-tennis or "sundowner" cooling off. \$60. Imported by Van Keppel-Green, 116 So. Lasky Drive, Beverly Hills.

"With constant drinking fresh": Clever Mexican glassmakers who like Coca-Cola drink it up then melt down the bottles to make bubbly country glass of great charm and nothing like a bottle. Here, a goblet, 6 1/4"-high, \$2 each; fluted vase, 7"-high, \$4.50. Imported by La Pina, 1211 Prospect St., La Jolla, California.

**"In the
market with a
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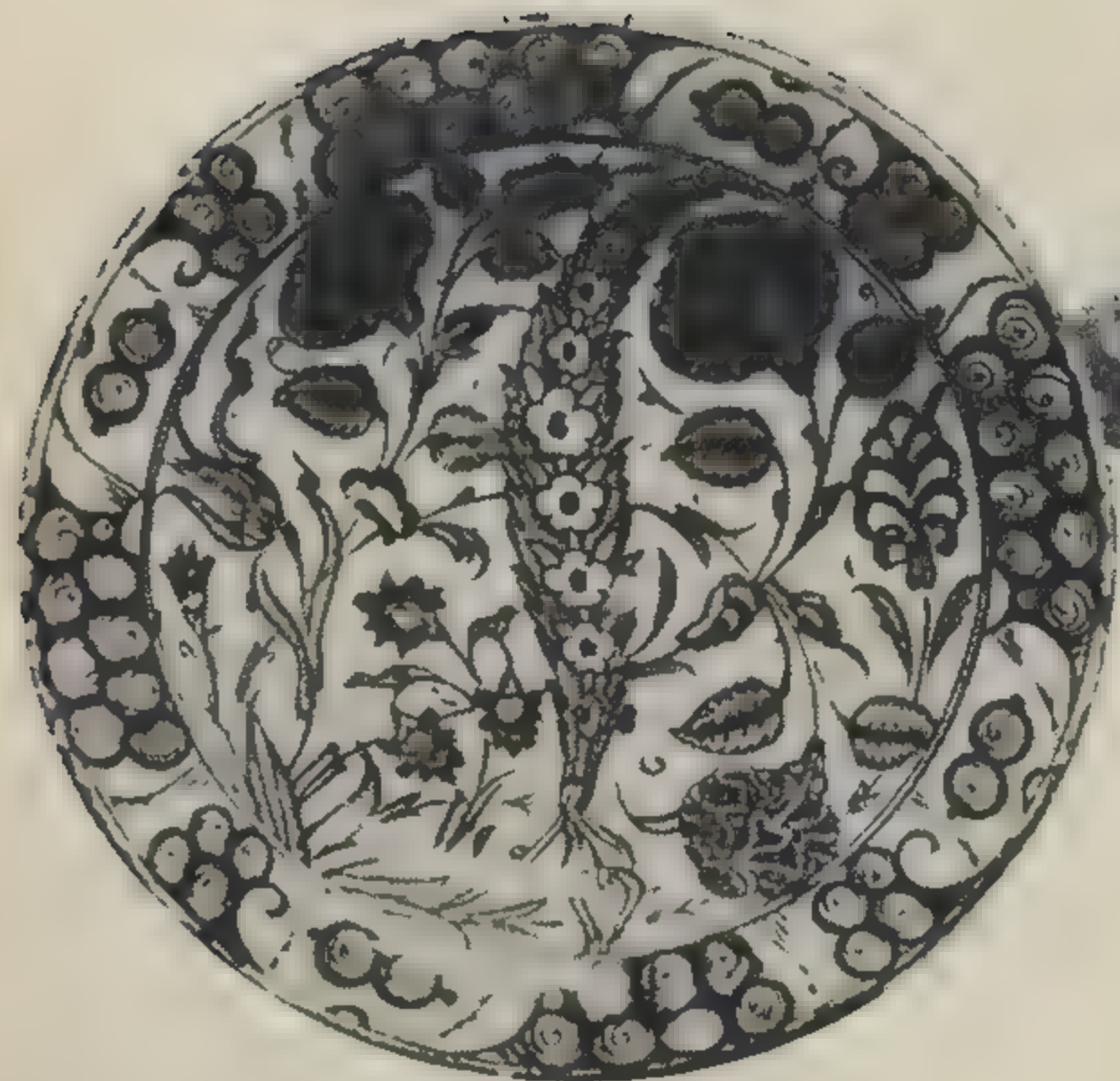
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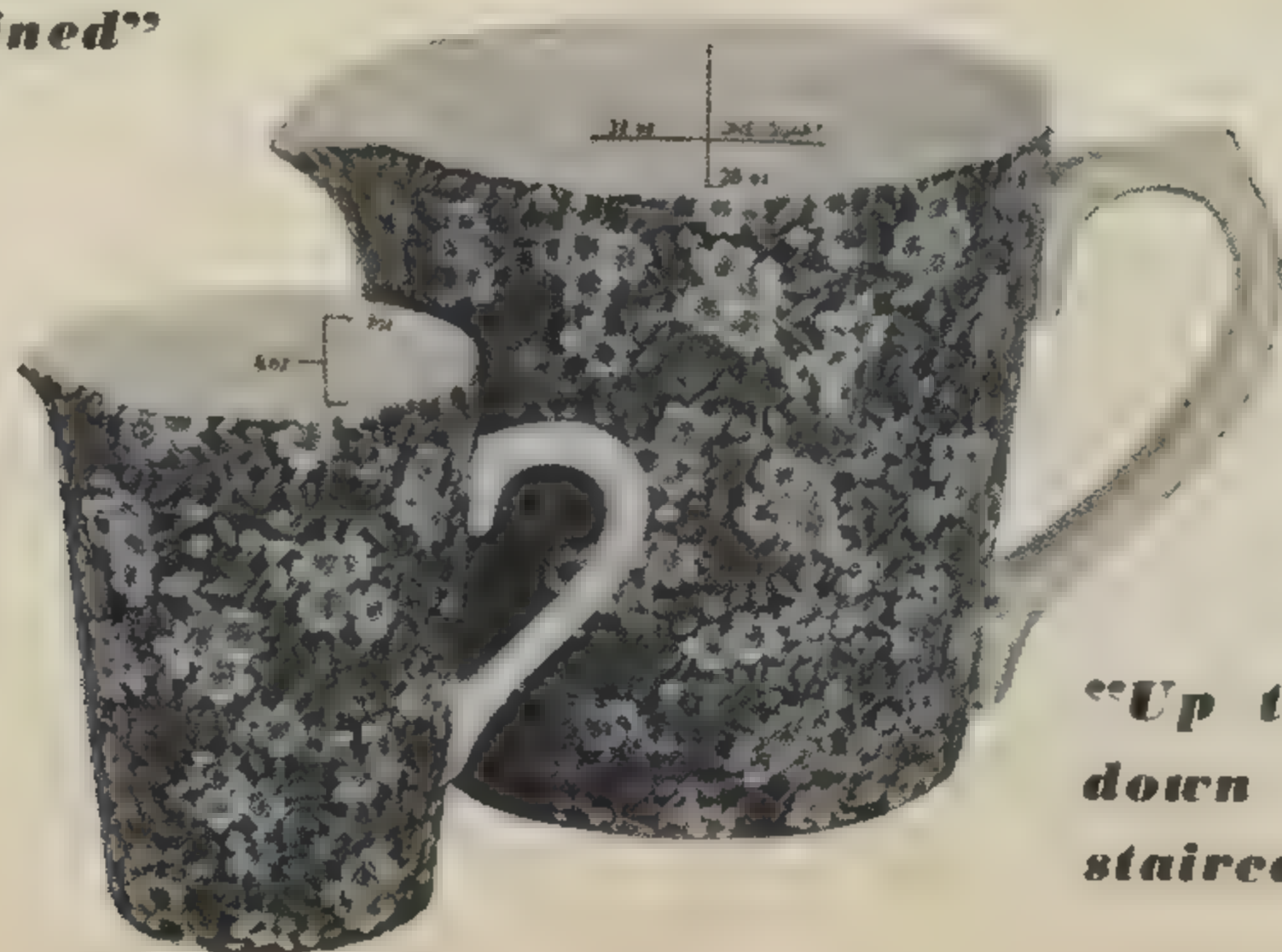
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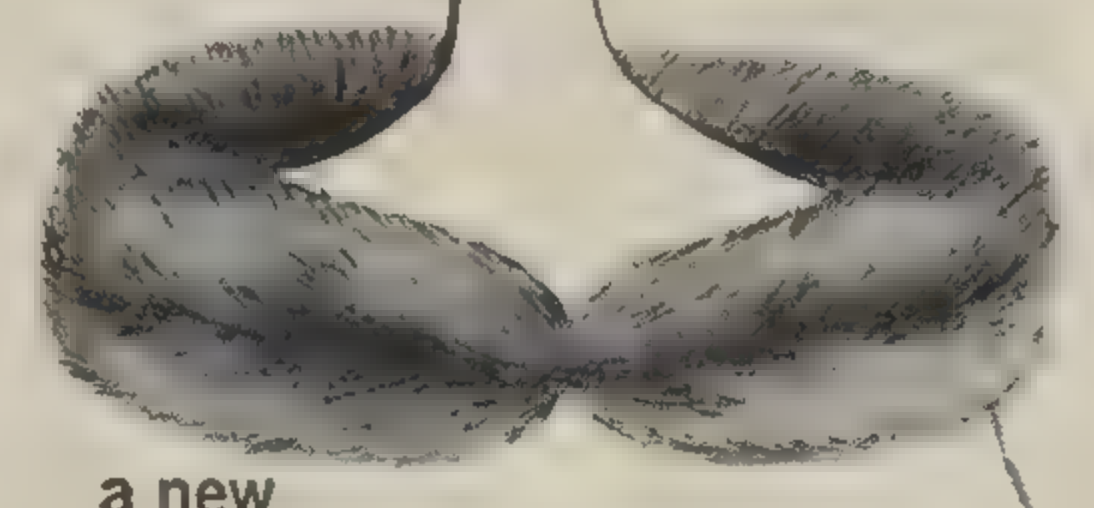
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Music: how it's built

By *Peggy Glanville-Hicks*

Music exists in time; architecture in space. The two arts, nonetheless, sometimes seem to run on parallel tracks, each illuminating the other. When Goethe called architecture "frozen music," he at once suggested something about architecture and something about music; when Frank Lloyd Wright, in our own time, announced that "the form of any building should evolve directly from the nature of the materials employed," he codified a common feeling, a new surge not only in architecture but in music.

In architecture, the advent of new building materials precipitated the first fundamental change in structural principle since the invention of the arch. When bricks and mortar gave way to steel, to glass, and to the light metals of tremendous tensile strength, the arch quite properly gave way to the cantilever—and a completely new relation of weight, space, and gravity was born.

In music, the turn of the century saw a parallel revolution. Like a great tide, dissonance swept away most of the established technical and aesthetic rules, leaving a chaos the ordering of which is still a matter of controversy. The revolution was twofold: a largely European harmonic revolution, and a rhythmic revolution stemming from the native music of the Americas, not the least, from that metropolitan folklore, Jazz.

The harmonic upheaval erased the basis of form. Form, after all—in the sense of sonata and symphony—was evolved around, and depended upon, the diatonic system with its relation of tonic and dominant points, of development and return—a design built around keys as cathedrals were built around arches. By obliterating key feeling, dissonance caused the collapse of

this form.

The effect of the rhythmic side of the revolution was to restore a certain "yeast" to the "loaf" of Western music—a yeast missing for many hundreds of years. The potential power of this yeast to reshape the conventions of large-scale structure and orchestral format has still to be fully analyzed. Somewhere in the interaction of these new factors—rhythm and dissonance—lies the cantilever of a new musical architecture which can cause sound to float, as it were, in space-time, apparently defying the laws of aural gravity.

If one were to reduce to its fundamental the change that has taken place in architecture and in music, one might say that architecture has shifted its focus from the idea of external walls enclosing internal space—to a concept of an internal stem holding out its rooms, like branches of a tree, to the light.

This architectural change from external walls to internal stem was expressed not only in the new materials, but in a new use of old ones. Glass, once a material primarily for windows, now appears as wall, roof, or floor, while such former structural materials as stone and brick are used for their value as surfacing textures.

In music, the shift in focus has been from the bottom of the structure to the middle. Musical forms evolving around the arches of the diatonic syntax gave the feeling of building up vertically from an earthbound bass foundation, but with the peculiar qualities of tension and levitation inherent in the new dissonant continuum and rhythmic suspense, music ceased to rest on the bass line. Instead it developed an airborne tendency: a central, horizontal gravitational centre from which freely mov-

ing peripheries can branch out in both treble and bass directions.

The musical shift from vertical to horizontal thinking requires a new kind of orchestration. The need for vast bodies of strings, winds, and brasses is gone.

Instead one finds strings cut to a minimum, reeds and brass selected for a sole colour rôle as threads in the skein of horizontal counterpoint. Percussion—the natural orchestration of the crucial rhythmic ingredient—is amplified in both number and variety of instruments, raising the percussion section of the orchestra to an equal status with strings and winds.

A whole octave of tympani, bass marimbas, xylophones, and variously pitched drums is needed for the rapid articulation of the bass range, newly freed from its lugubrious ground-bass function. Such instruments as the harp and harpsichord emerge from preciousness to become a busy integral part of the modern aesthetic, while the piano—essentially a nineteenth-century instrument, and at its best in plush harmonic music—enjoys its brief vogue for its percussive capacities, then begins to lapse into obsolescence as the general percussion palette is enriched in other ways.

This change in orchestral requirements poses a problem for the truly new musical creators: Both the performers' union (to some extent) and symphonic institutionalism (to a great extent) tend to freeze orchestral format in the nineteenth-century mould. The new composers, then, requiring as they do a different ensemble, are seldom heard in standard symphony programs. Contemporary music is there represented either by reactionary composers loyal to nineteenth-century procedures, or by those who retain its essential structure camouflaged in dissonance, like an old building fashionably resurfaced.

These changes in structural principle, coming as they have in an age of worldwide communication have precipitated a kind of Esperanto in the arts. Be they in Japan, Sweden, Brazil, or Alaska, modern architects and modern composers will be

using the new organic concepts, the new materials, and the work of each will be immediately intelligible to the other.

Because such universalism could have opened the way to ominous standardization, it is reassuring to observe that the situation is an evolving one. At this point in the twentieth century, for example, we have already seen two phases of modernism in music, with a significant third in sight.

The first phase, following the harmonic-rhythmic explosion of the turn of the century, was neo-Classicism: an attempt to restore order by the imposition of inherited classic sonata-symphony form on the new dissonant harmony. The works of "Les Six" in Paris were of this genre, and Stravinsky in his middle period was perhaps the era's signature.

Schönberg is definitely the name that signs the second phase—and although he is dead, Stravinsky still alive, Schönberg's ideas continue with us, the catalytic agent of change.

His was the pen that marked the shift from vertical harmonic writing to the horizontal procedure. His twelve-tone row, or atonalism, proposed a strict note-to-note ordering of horizontal lines, the vertical effect being disregarded since—it was said—there was nothing in the way of dissonant clash the educated ear could not ultimately accept.

Like abstractionism in painting, atonalism in music has often been a camouflage for the un-gifted; its expressive limitations and technical cerebrality have become an art medium only in the hands of the very few who, by breaking its tenets, have transcended its grip. The significance of atonalism lies not in the system itself, nor in the music it has so far produced, but in its redirecting of composers toward horizontal linear writing, away from the decaying harmonic situation. Even more important has been its focus on the idea of the "row" of tones as primary units, for this has at long last led to the re-examination of the whole Western musical syntax that is the composer's equivalent to the architect's "analysis of new materials."

(Continued on page 207)

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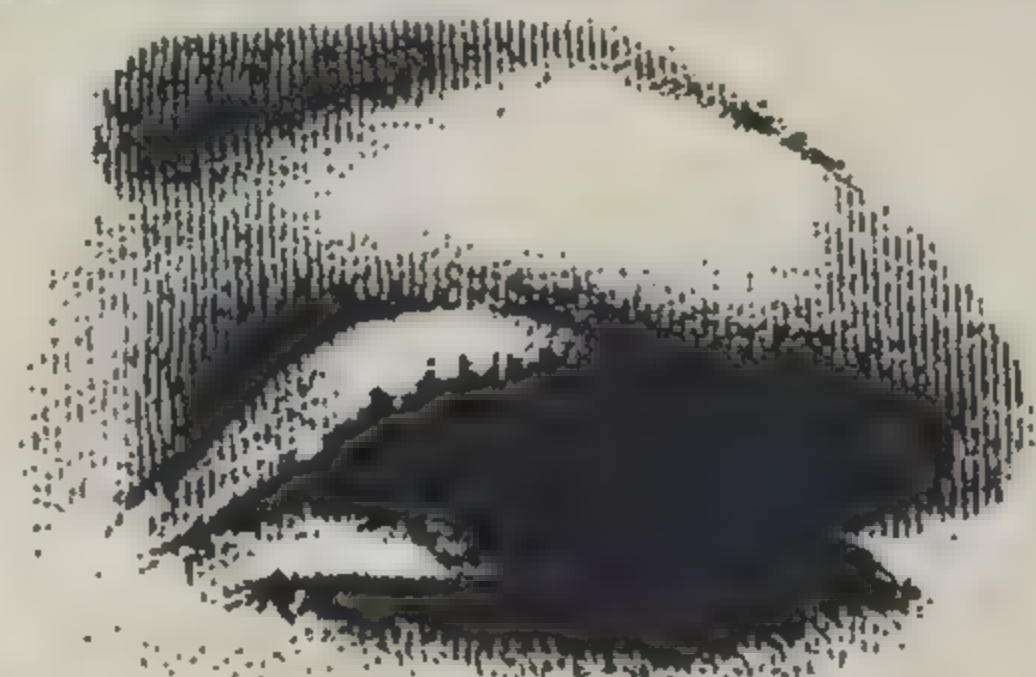
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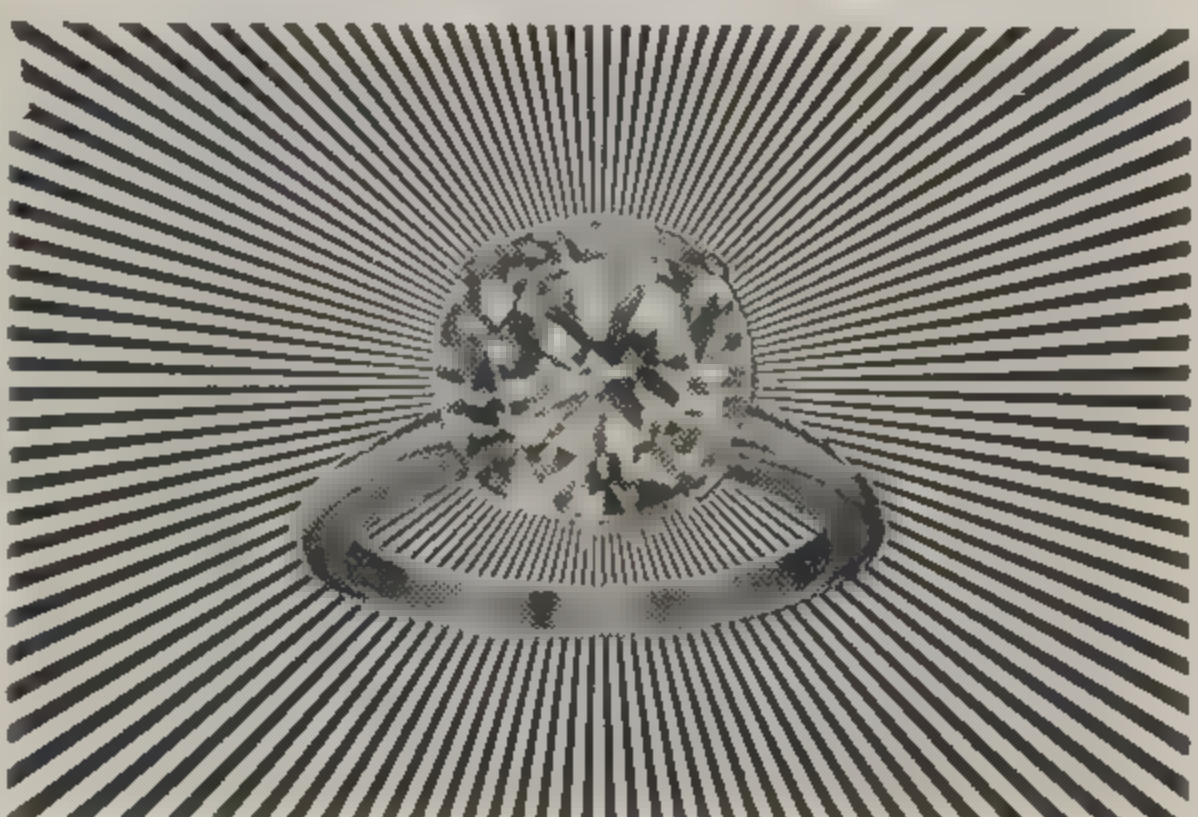


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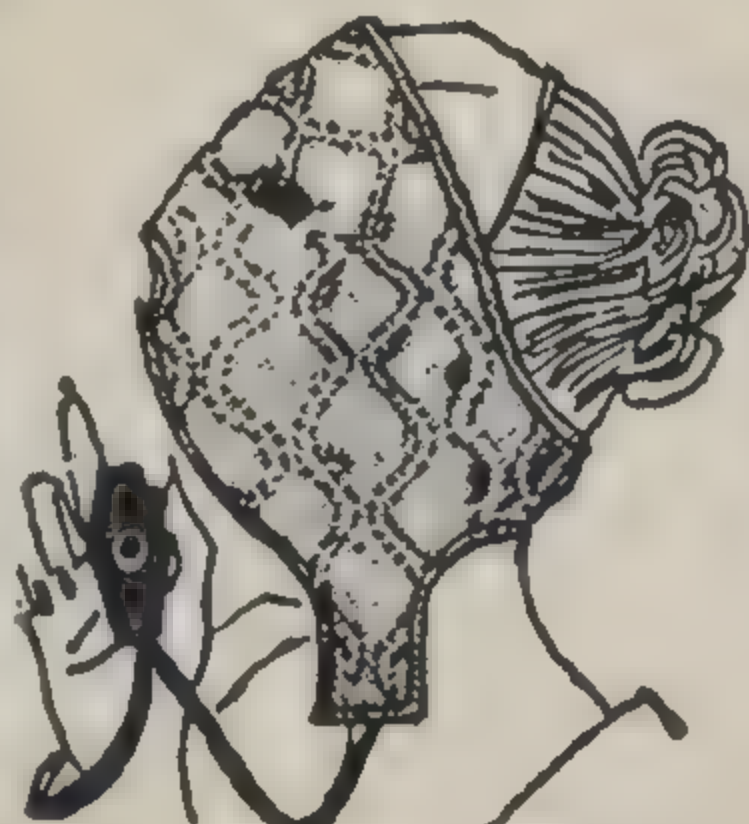
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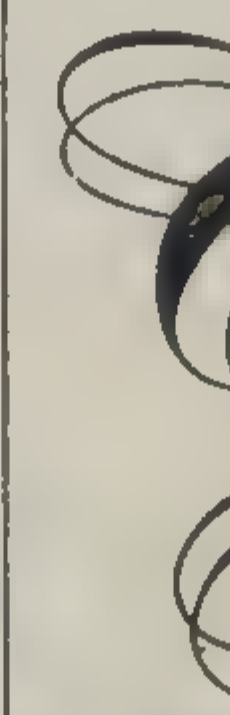
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Boys' & Girls' Camps

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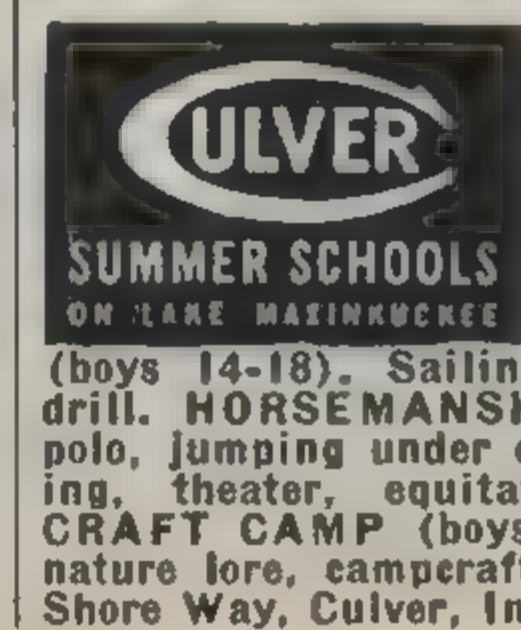
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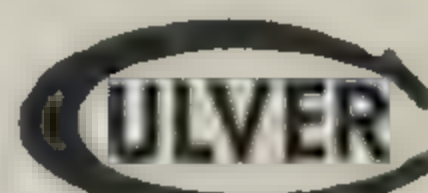
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Music: how it's built

(Continued from page 201)

In the years between Bach and Bartók the tempered scale of our keyboard offered a whole literature in Baroque, Classic, and Romantic vocabularies. Today, with harmony become cacaphony, bar-line discipline eroded by the internal combustion of spontaneous rhythm, and with the leading musical method—atonalism—aimed at the negation of the very scale it works with, the question has been asked: "Is our scale and its potential worked out?"

Many of us think so—and think, moreover, this inadequacy in our scale has been sensed, if not consciously admitted, by composers everywhere. This may have caused the whole phenomenon of dissonance—the attempt through impressionism to camouflage, through antonism to annihilate, and through electronics to escape from the implications of the outworn tempered scale.

If this is true, then there appear to be three possible directions: 1. To continue in the twelve-tone direction where the aim is at war with the nature of the materials, and where first energies must be expended in negating that nature. 2. To embark upon the uncharted seas of electronic sound where scale, pitch, and dynamics are machine-made and without musical precedent. This line, if pursued, would ultimately eliminate music's Art, Profession, and Trade as we know them, passing the creation of music into the hands of engineers. 3. To change the scale: Here, perhaps, we catch a first glimpse of that third phase of modernism.

The inclusion of quarter tones has long been discussed—and experiments, by Alois Hába and others, were made in the period between the two world wars. The division of the octave into forty-two equal microtonic intervals has been a recent experiment of Harry Partch's in this country. Partch has not only built with his own hands a whole

(Continued on page 208)

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Music: how it's built

(Continued from page 207)

orchestra of special instruments but has composed, and in many cases recorded, a repertoire of ballets, dramas, and other works for that orchestra. Were the Partch way widely adopted, music's institutions, instruments, and industries would become obsolete.

There is, however, another way—basically similar, yet involving no such radicalism.

The tempered scale—the basis of Western music in its main period of history—is only a couple of hundred years old. Before its reign, modal scales with a tetrachordal equilibrium prevailed. Such modal scales are the European descendants of a once common tradition the scale system of which is still found, both in decayed classic fragments and in the syntax of folk music, over regions from Morocco to India.

These scales, codified by Bharata of India and Pythagoras of Greece, were scientifically arrived at from the phenomenal acoustical law of the overtone series. Their tones, apart from the quarter-tone nuances of performer virtuosity, are available on modern Western instruments.

Now, the diatonic system offered only two modes—major and minor—and atonalism only one—the twelve-tone. Modal syntax and its close relative, the *rāga* system of India, offers literally dozens of modes, each different in character and in creative potential.

Take now Schönberg's concept of "row" as unit for composition, but substitute for the grey twelve-tone scale any one of a dozen *rāgas*, and you have a new and varied melodic language as free from the modulatory pull of diatonicism as it is of the sombre monotony of incessant chromaticism.

Take the new "yeast" of rhythm. Developed in its own right and richly presented in its amplified orchestration, it becomes the polarity partner of a melody-rhythm form rich in new creative possibilities.

Such a stage in Western thinking points up a startling

similarity to the melody-rhythm or *rāga-tala* principle of Hindu music; the study of this great Oriental tradition may well now become a highly relevant matter in the dilemma of Western music.

It should not be surprising that in the age when Europe's civilization has travelled westward until it again faces the East across the Pacific—an age when all the arts, from ceramics and textiles to the asymmetrical pulse and proportions of modern architecture are recognizing an affinity with the Orient—that music, too, should come full circle and face the spring from which it emerged in the morning of the world.

How close is the journey's end to the point of its beginning. How like are the asymmetrical white cubes of the modern architect's split-level house to the ancient Cycladic style of the Greek Islands. How identical are the peasant's and the artist's use of fieldstone for fireplace, for terrace bulwark, for the one unplastered wall—the peasant working from necessity, the artist from choice.

The difference is largely one of experience, of conscious awareness of what one is doing and why. The simple builder—his instincts conditioned often by accident, his taste austere channelled by restriction of materials—evolves the simplicity of essentials, made of necessity by hand. The sophisticated builder builds from knowledge, consciously turning accident to artistry, while his taste, unhampered by material restriction—indeed, confronted by total availability of means—imposes an austere selectivity to achieve the same simplicity that is still made by hand. But by choice.

If a return is now to be made to the simplest and earliest of music's materials, it is a return with the knowledge, the awareness, and the full heritage of the modern movements of our time, with technique enough to shed completely all previous techniques, all preconceptions.

(Continued on page 210)

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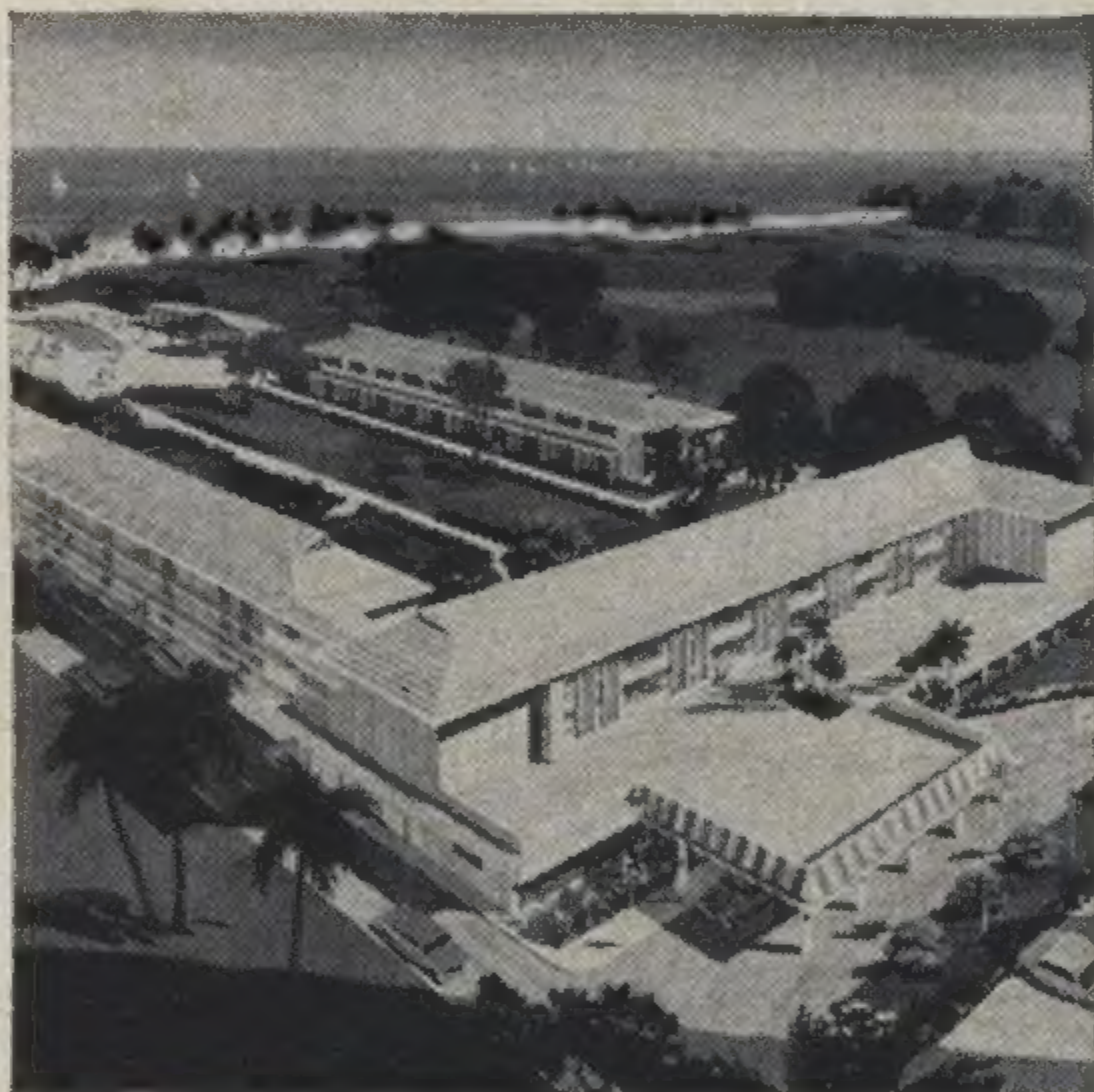
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Mrs. Gandhi

(Continued from page 147)

were later published in the remarkable *Glimpses of World History*.

There were interludes at times for study in India and abroad, and then marriage to Feroze Gandhi, who was not a relative of the Mahatma. Soon thereafter the young Mrs. Gandhi was informed that her father's sister—the well-known Madame Pandit—as well as others were to be arrested, despite carrying on their work most discreetly. With characteristic daring and steadfastness of purpose, Indira called an illegal meeting. She thought it would be good for morale, as there were to be arrests in any event. The result: A number of co-workers were imprisoned—including herself, even though it had been widely believed that the daughter of Nehru could not be jailed.

When not so incarcerated, the intrepid Mrs. Gandhi continued to help those in need. She found that if she were unafraid to go into the midst of crowds, no one would harm her: "I can not say I was brave. There was simply no time to think about being that. I just stepped in and did what was required."

"One day while driving around a refugee camp I noted a crowd of about a hundred people chasing a man. My automatic reaction was that I must save him. I jumped from the car and ran barefoot into the crowd, crying out, 'You are not going to kill that man.' 'We can do so if we like,' someone called out. 'You can,' I retorted, 'but I think that you won't.' The people stopped what they were doing. They backed against the car. I

took the man to a hospital."

While her father was Prime Minister, Mrs. Gandhi was constantly active on myriad political and social-welfare committees. Her intense interest in music, literature, art, and dance—like her curiosity about all civilizations, whether ancient or new—has caused her to transcend the boundaries of nations—of East or of West: "I do whatever I can, wherever I can."

Mahatma Gandhi was a natural influence on young Indira's life: "He was ever-present. But one thing I particularly noted was that he was gay and laughing, whereas so many of those around him were extremely grim. It has always been difficult for me to feel that people believe in what they are doing—or that they can be effective—unless they are joyous about their work. The way in which you do something is quite as important as what you do. Although I am in no sense a feminist, I happen to believe in the possibility of women being able to do everything."

After observing Mrs. Gandhi over a number of years, I have noted her own ability to help liberate others. Which is as true of her influence on taste in India as with numerous other phases of life.

In spite of her delicate reserve of countenance, Mrs. Gandhi believes in herself with what may be termed a most beautifully selfless self-respect. The masses of India know it quite as clearly as do sophisticated statesmen across the face of the globe. Like her father before her, she retains a private face.

Music: how it's built

(Continued from page 208)

It seems possible that the third phase of musical modernism in the twentieth century will be concerned with bringing together the assets of East and West.

If the young composers, armed with the inherited techniques of Europe's musical his-

tory, will turn now to those ancient and pure scales, effect a deep identification with the science of their intervals, the mathematics of their laws, they may be able to create in a free, modern way "directly from the nature of that material." And find a new world of beauty.

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